Music Week

May 2023

SPOTIFY

On a mission with Safiya Lambie-Knight

THE IVORS ACADEMY

Graham Davies fights for songwriters

CONCORD

Taking indie labels to the next level

KENNY ALLSTAR

A new vision for UK rap

DIGITAL AGENCIES

Meet the stars behind the stats

The unstoppable Jessie Ware

Pop, podcasts & perseverance

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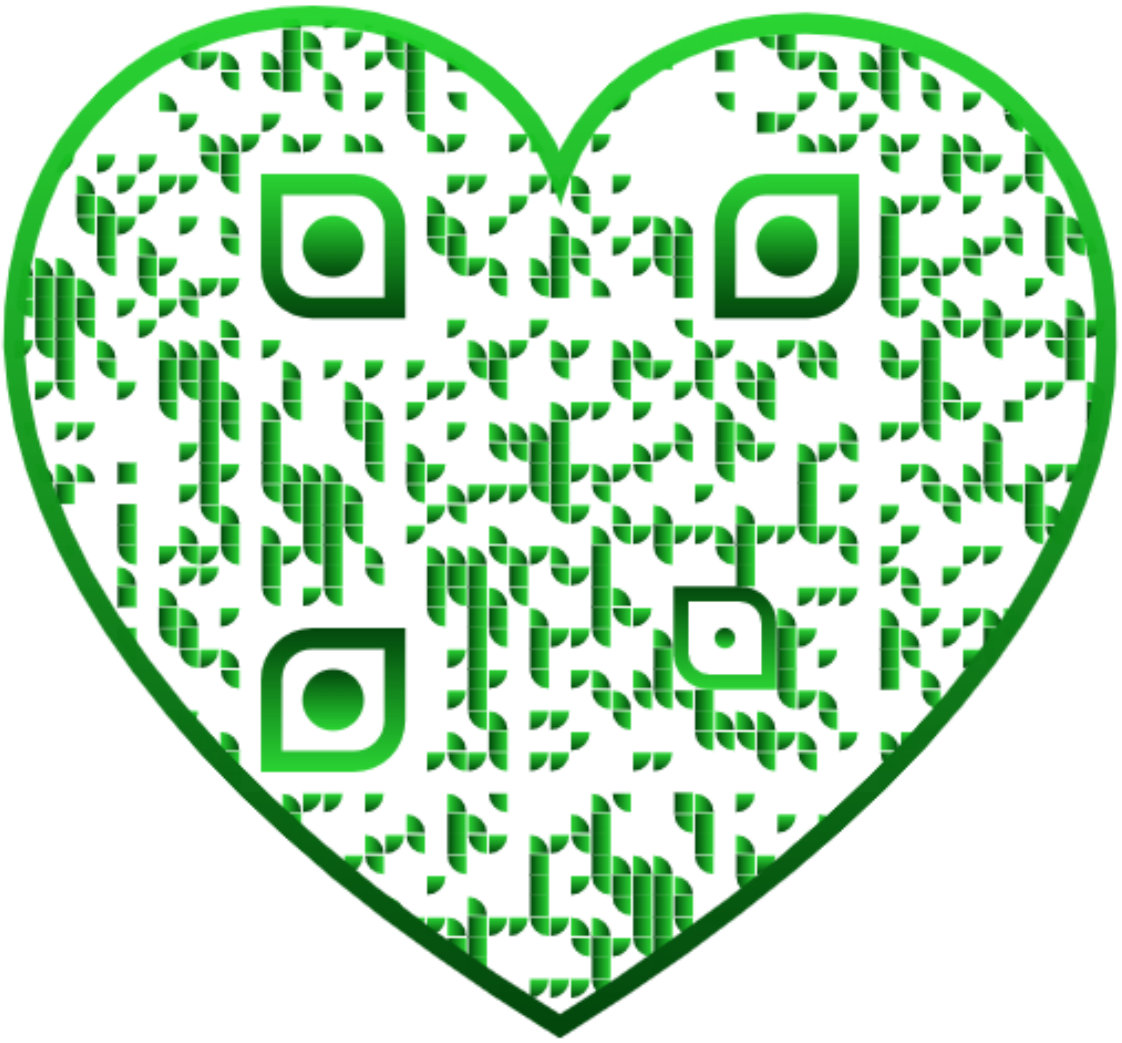

concord

concord theatricals

concord label group

concord originals

concord music publishing

"I can tell we've got potential"

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Welcome to

Music Week...

Musical chairs

Say what you want about 2023 so far, but one thing you could never accuse it of being is boring. Here at *Music Week*, we're used to the fast-paced churn of news – a 24/7 inbox-flooding procession of appointments, acquisitions, launches, partnerships, rebrands, you name it... But even with that as our established norm, the acceleration of eyebrow-raising events so far this year has been nothing short of extraordinary.

A quick recap of some highlights. In February, Stacey Tang and Glyn Aikins were promoted to co-presidents of Sony's RCA UK. This was on top of Dipesh Parmar being promoted to president of Columbia Records just before Christmas. In another changing of the guard – and as part of a wider strategic overhaul at Warner in March – Jennifer Ivory took over as MD of Parlophone, in turn seeing former co-presidents Nick Burgess and Mark Mitchell exit the label. As such, Parlophone now joins Warner Records UK, Roadrunner, FFRR and Elektra Entertainment in a "newly created coalition of labels" which sit under Warner Records UK president Joe Kentish. On top of that, Isabel Garvey – former MD of Universal Music's Abbey Road Studios – has taken up the newly created post of COO, Warner Music UK. Notably, Universal had already shaken things up last year, the most recent instance of which being EMI and Capitol uniting under the joint leadership of co-presidents Rebecca Allen and Jo Charrington.

And that's just in the world of the majors. In March, former Apple Music global creative director Larry Jackson unveiled his new music and technology company Gamma, with financial backing reported to be worth $1 billion. Elsewhere, just as the dust was starting to settle on Utopia's acquisition of Sentric last year, the Liverpool-based company has now, in turn, been acquired by Believe as part of its move into building a digital-first music publishing business. Over at Downtown Music, meanwhile, Emily Stephenson has been appointed as president, publishing, while Mike Smith has departed the company after nearly three years served as global president of Downtown Music Services.

The majority of these instances have happened in the past three months or so. And that list is by no means exhaustive. Step away from the individual headlines and inspect the big picture and it soon dawns on you: the music industry of today is not only starting to feel radically different from that of last year, it increasingly has little resemblance to the one we started 2023 with. The UK music business has a host of new presidents, new teams and some major new players emerging. Things are about to get very interesting.

George Garner, Head Of Content

IMPORTANT ANNOUNCEMENT

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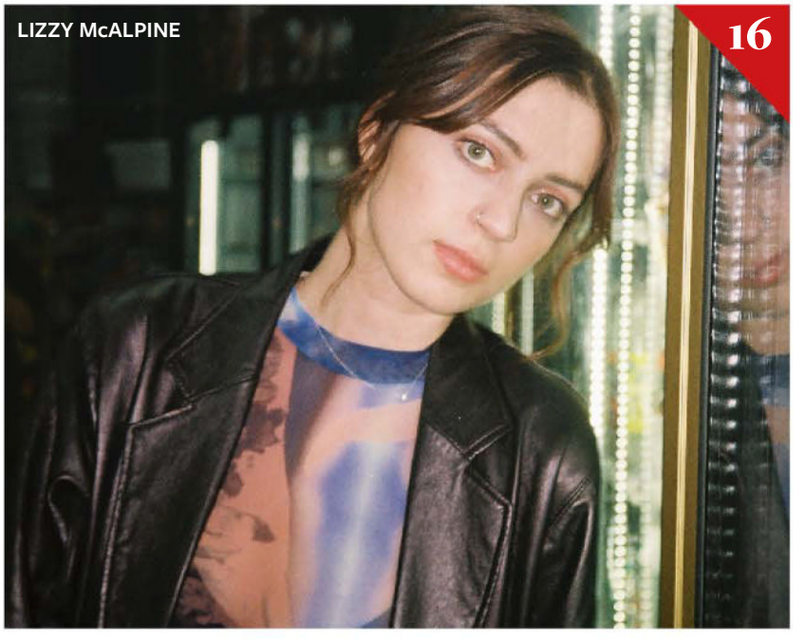
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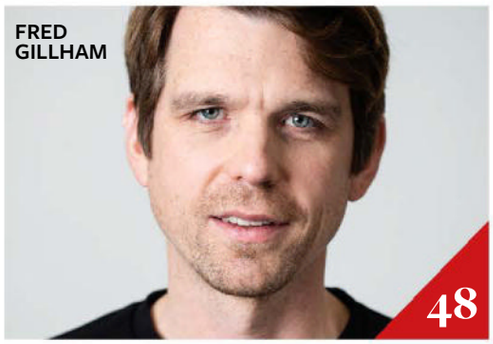
JESSIE WARE

PHOTOS: Jack Grange, Louise Haywood-Schiefer, Paul Harries, Sarah Louise Bennett



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DIGITAL AGENCIES SPECIAL

THE BIG STORY

Classical economics: Global Classics & Jazz chief exec on the sector's streaming drive

Dickon Stainer, president & CEO of Global Classics & Jazz, talks Apple Music Classical, building audiences across platforms and UMG's breakthrough stars

— BY ANDRE PAINE —

Dickon Stainer, president and CEO of Global Classics & Jazz, has spoken exclusively to *Music Week* about the "absolutely fantastic" opportunity for classical music streaming growth.

The senior executive oversees UMG labels including Deutsche Grammophon, Decca, Blue Note, Verve and ECM. Artists include Ludovico Einaudi, Max Richter, Norah Jones, Sheku Kanneh-Mason, Gregory Porter, Jon Batiste and Lise Davidsen.

British classical label Hyperion is a new acquisition for Global Classics & Jazz and will retain its identity within the major.

"Hyperion is the last great, independent classical label in the world," said Stainer. "It's a beautifully formed boutique, classical label. They've got a huge mailing list that they serve directly, globally. It's a passionate, family company. For us, it was entirely natural to make sure that this would find the right home."

While classical music has seen less of a move away from CD and downloads, the sector has received a major boost with the launch of a dedicated streaming service by Apple last month.

Apple Music Classical is a standalone app included free for subscribers to the main platform. It offers the largest classical catalogue – five million tracks – including high-quality audio options such as Dolby Atmos, as well as fully optimised search in the app.

"It's absolutely fantastic," said Stainer. "We're the biggest classical record company in the world, and Apple has launched a classical app – it's awesome. It's great for artists, musicians, the industry, and for the art form."

Stainer welcomed the launch of a classical streaming service with rigorous metadata and full descriptions of works and composers.

"Probably that [consumer] has been underserved until this point," he said. "The Apple app is a tremendous opportunity for the industry."

If follows the launch last year by Deutsche Grammophon of Stage+, a subscription service featuring livestreams, archive and new releases.

"It feels like an exciting time for classical music," added Stainer.

Universal Classics & Jazz has achieved major crossover success with composers such as Max Richter, Ludovico Einaudi and Ólafur Arnalds.

"The artist composer sector has seen spectacular growth during the streaming era," said Stainer. "That's because the demographic is greatly broadened to all kinds of different people who discover it in, say, studying or sleep. It's opened up discovery of these composers.

"Such is the breadth of these [classical] labels now, that they're attracting far younger consumers and demographics, and streaming has been a huge area of access for people."

"A lot of classical is about people reinterpreting copyrights that have existed for centuries," he added. "But in the streaming world there is a value to the new, because you're not competing with lots of versions of something. So it has accentuated the creativity of the composer."

The rise of Netflix, Amazon Prime Video and other platforms has also fuelled the impact of original compositions for soundtracks.

"The composer is in great demand with the explosion of audiovisual platforms," said Stainer. "So talking about streaming, composers and the need for original music, it's probably a golden age. From a streaming point of view, it's opened up the world for this type of artist."

Michelle Teh has just been appointed as SVP at Global Classics & Jazz. Teh has returned from UMG's global priorities team, where she has spent the last three years working on international campaigns.

"She's someone who started in classical and jazz and has great understanding of those artists, but then she's got that experience of working on Billie Eilish," said Stainer.

"While these artists are very different, the classical world and the jazz world can always learn from other sectors of music about all kinds of different ways of promoting music, of how to build audiences. It's very important that we don't just stay in our lane when it comes to audience-building expertise."

For a crossover star like Ludovico Einaudi, even TikTok is within reach. The Decca-signed Italian pianist and composer blew up on the platform with catalogue track Experience, which has 15.8 billion views. Last month, a video of Einaudi jamming with Coldplay's Chris Martin in Sao Paolo had more than 708,000 views within days.

"What TikTok can bring is a sort of alchemy of discovery," said Stainer. "For any of these sorts of composers, it's going to offer opportunities to open up your art to the listener."

Decca's breakthrough UK star is cellist Sheku Kanneh-Mason, who now has two million monthly listeners on Spotify.

"People of that ability and talent don't come along that often," said Stainer. "He is very determined to retain his identity as a classical artist. Sheku is not about to appear on a TV show that's not appropriate. There's a very steely, determined nature to become the very best, which may not necessarily be in [his] early twenties."

Decca had 2022 Q4 success with A Family Christmas by Italian tenor Andrea Bocelli with his children Matteo and Virginia. The Top 5 album has sales to date of 66,269, according to the Official Charts Company.

"Bocelli's an interesting case of someone who's just managed to adapt and innovate through the years," said Stainer. "A lot of the tracks that made him famous were brand new songs. His ability to bring new material with a tenor voice made him stand out from the crowd.

"And then of course, he's had a couple of seminal moments in the last few years, perhaps the most seminal being performing at the Duomo in Milan on Easter Sunday, as the world went into lockdown. That was absolutely incredible, certainly the biggest classical streaming moment ever. Bocelli's always had that vision to do something unexpected that might inspire the world."

The UMG executive highlighted GCJ's range of talent, including rising jazz star Samara Joy, who won Best New Artist at the Grammys.

"Samara Joy is a generational talent, an absolute sensation," he said.

Finnish conductor Klaus Mäkelä, Spanish violinist María Dueñas and Icelandic pianist Víkingur Ólafsson are among the rising classical stars.

"They're part of this new wave of exciting classical artists who are bringing a younger audience with them," said Stainer.

"We're particularly supported by [CEO & chairman] Lucian Grainge," he added. "It's our job to take this [music] to the world – that's our responsibility."

Stream on: *UMG's Dickon Stainer has described Apple Music Classical as "awesome" for the classical sector*

"It's a golden age for composers and streaming"

Dickon Stainer, Global Classics & Jazz

PHOTO: Carsten Windhorst

LABELS

Making Friends: AMF teams with Red Light to become independent

AMF Records co-founders Mike Ajayi and Connie Meade reveal their key appointments, refreshed roster and the music company's move into management

BY ANDRE PAINE

PHOTO: Stefy Pocket

See the Red Light: *(L-R) Jed Kellett, Mike Ajayi, Paola Levitch and Connie Meade*

All My Friends Records has entered a new, independent era with an expansion of its team, a fresh roster and a move into management.

The label has relaunched as a fully independent operation with investment from Red Light Management and distribution via Virgin Music.

Launched in 2014 by Mike Ajayi and Connie Meade, AMF was previously under EMI. It has had success with Loyle Carner, Greentea Peng, Olivia Dean, Connie Constance and Marika Hackman.

"We still have the same ethos of putting creativity and development at the core of what we're doing," said Ajayi, AMF co-founder and label president. "Part of the reason why we decided to pivot, go fully independent and team up with Red Light was the way the industry has been changing – [artist] development is happening more and more at the management level.

"It is going to give us the best opportunity to develop things and, most importantly, give artists time to really find their voice and their sound."

"If you're building an artist's career and [establishing] that identity, it just takes time," added Meade. "That's something that we're lucky enough to have the opportunity to give to artists."

AMF spent four years developing Olivia Dean, who now has 1.9 million monthly Spotify listeners.

Meade, who is creative director, led marketing and creative strategy at AMF and EMI, including for Lewis Capaldi, Loyle Carner and Blossoms.

Ajayi previously combined an EMI A&R role with AMF. As the label now goes independent with a new roster, he reflected on Carner's success.

"We still have immense pride to see how Loyle's grown," he told *Music Week*. "It has been really special to have been part of that journey."

AMF Records will continue to be A&R-driven by Ajayi, while Meade will oversee the label's creative and marketing, alongside running her creative services company Lunar Sea and working at director representation agency Mouthpiece.

The founding duo have hired general manager Jed Kellett from YMU Group, who brought his producer and writer roster. Paola Levitch has been appointed digital & content strategy manager.

AMF releases will be distributed by Virgin, alongside Red Light's infrastructure support.

"We're delighted to partner with AMF in a new chapter of their business," said managing partner James Sandom. "AMF's culturally-led, entrepreneurial philosophy aligns well with Red Light's vision, and sits at the heart of a gradual expansion to our masters footprint and the broadening of our writer/producer business."

"We've introduced a management arm to the label because we want to create an ecosystem for the artists to be able to collaborate," said Ajayi.

"Speaking to James and Coran [Capshaw, founder & CEO], they just shared our ethos. And as a massive company in the US, Red Light helps us to get our message out."

> *"Development is happening more and more at the management level for artists"*
> **Mike Ajayi**
> **AMF**

AMF's writer and producer roster includes Cameron GP (Dua Lipa, Rina Sawayama), Tom Stafford (Joy Crookes, Gracey), Neil Comber (MIA, Aurora) and LPW (Galantis, BTS, MK).

"We're going to continue to grow that side of the business," said Kellett. "It just helps to build an environment that fosters growth for the artists, for the producers and for us."

The company's new independent status and expansion into management will enable AMF to offer different solutions for clients.

"Sometimes artists don't need a full label set-up, it can be different elements – we can offer that scope," said Meade.

AMF 2.0: *Aby Coulibaly*

PHOTO: Lewis Vorn

As AMF Records approaches its 10th anniversary, Ajayi spoke about their wider industry vision.

"As much as the growth [of AMF], it's also about what we can do for the wider community," he said. "The independent sector does have a lot of catching up to do with its diversity, both in terms of artists of colour and women.

"When Connie and I founded AMF, we set out with the idea to create a space where you could look at it as a Black male and female starting a label, and showing that you can aspire to that. We hope that we've inspired the next generation to come through and do it better."

The first confirmed artist signings are Aby Coulibaly and Christian Alexander, with more names to be confirmed in the coming months.

"Aby Coulibaly is such a talented musician," said Ajayi. "She's part of a crew, the Chamomile Club, and the things they're trying to do for the Black music scene in Ireland are amazing.

"Christian Alexander is a real artist's artist, who's worked with Mura Masa and Brockhampton. He has immense potential."

Coulibaly's single, Patience, is released on May 19, followed by EP At The End Of The Day, It's Night in June. Alexander's single, Heaven Knows, is out on April 21.

When it comes to A&R and talent, Ajayi described himself as a "romanticist".

"It's never really been about data for us, although it is important and can't be ignored," he told *Music Week*. "This is about the artist and the story they are trying to tell."

"We always gravitate towards artists that have strong ideas," added Meade. "We're just there to help them connect with the right creatives to make them happen."

FOR THE RECORD

PHOTO: Anis Martin

THE BIG COALITION

Warner Music UK has made a series of strategic changes, with Parlophone set to join Warner Records UK, Roadrunner, FFRR and Elektra in a coalition of labels, all of which will sit under the guidance of Warner Records UK president Joe Kentish. There will also be a leadership change at Parlophone, with Jennifer Ivory (*right*) taking over as MD – co-presidents Nick Burgess and Mark Mitchell have exited the label. Isabel Garvey (*left*) will also take up the newly created post of COO, Warner Music UK.

THE BIG INITIATIVE

AIM has opened applications (deadline: April 24) for its Amplify apprenticeship programme, launched with Amazon Music, Women In CTRL and All Things People & Talent. Placements will be available at Bella Union, Come Play With Me, Fear Records, Fire Records, Glasgow Underground and Heavenly Recordings. "I encourage aspiring music professionals to apply and join us on this exciting journey," said Nadia Khan (*pictured*), AIM chair & Women In CTRL founder.

PHOTO: Jim Spelman, Getty

THE BIG TRIBUTE

Legendary Sire Records co-founder Seymour Stein has died, aged 80. Mandy Stein, his filmmaker daughter, said the music industry executive passed away at home in LA on Sunday, April 2, of cancer.

In a statement, Mandy Stein said: "I am beyond grateful for every minute our family spent with him, and that the music he brought to the world impacted so many people's lives in a positive way."

Stein launched Sire as an independent label with Richard Gottehrer in 1966. The company partnered with Warner Music in 1976. As the co-founder of Sire Records, Stein signed artists including Madonna, the Pretenders, Ramones and Talking Heads, as well as The Smiths in the US. Other acts signed to Sire included The Cure, Depeche Mode, Echo & The Bunnymen, Soft Cell and the Replacements. In 2005, Stein was inducted into the Rock And Roll Hall Of Fame.

Madonna was among a host of names from across the global music industry to pay tribute to Stein.

"Not only did Seymour hear me but he saw me and my potential!" the star wrote on Instagram. "For this I will be eternally grateful!"

She added: "Anyone who knew Seymour knew about his passion for music and his impeccable taste. He had an ear like no other."

PHOTO: Carsten Windhorst

THE BIG DATE

Universal Music Group's board of directors has extended the contract of chairman and CEO Sir Lucian Grainge for five years until May 1, 2028. "UMG is the world's most successful music company and there are incredible opportunities ahead for a company with the right leadership and vision," said Sherry Lansing, UMG's chairman of the board. "Only the right kind of chief executive can help achieve that goal and Lucian is just the one to do it."

PHOTO: Edward Cooke

THE BIG RESULTS

BMG invested a record €50 million in acquiring music catalogues and artist signings in 2022, according to its financial results. As well as catalogue deals for Peter Frampton, Jean-Michel Jarre, Simple Minds, Primal Scream and Chris Rea, BMG concluded new recording contracts or extended existing ones with artists including Rita Ora (*pictured*), Logic, Stefflon Don, Nickelback and Jason Aldean. Overall, BMG increased revenues by 30.6% to €866m – the fastest growth ever recorded.

TAKE A BOW

Did You Know That There's A Tunnel Under Ocean Blvd
Label: Polydor
Peak Chart Position: No.1

TEAM Lana Del Rey

Management:
Ben Mawson/Ed Millett (Tap Music)
President:
Ben Mortimer (Polydor)
Co-Managing Director:
Stephen Hallowes (Polydor)
Marketing:
Naomi Williams (Polydor)
Digital:
Andrew Bunton (Polydor)
Radio: Brad Hunner/Ross Forrest (Radar)
Publicity:
Carl Fysh/Claire Coulton/Rob Charlton (Satellite414)
Streaming:
Paddy McLean (Polydor)
Live:
Peter Elliott/Matt Pickering-Copley (Primary Talent)

Summertime gladness:
Lana Del Rey

PHOTO: Chuck Grant

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SPOTLIGHT

SHINING A LIGHT ON MUSIC'S BIGGEST NAMES

"Labels are even more important now to access fans and filter out the noise"

NOEMÍ PLANAS, WIN

Noemí Planas, CEO, Worldwide Independent Network

The **Worldwide Independent Network** (**WIN**) is the global support body for the sector. Here, CEO **Noemí Planas** shares an international perspective on indie labels, including insights on AI, public performance income and the industry's vinyl problem...

Partisan COO Zena White is WIN's new chair – what does she bring to the trade body?
"She is really good at communication, she's helping a lot with that. From the moment that she was appointed, Zena was looking at how we improve communicating the value of WIN and the value, generally, of the independent music companies. We probably do see more people asking the question now, 'Why do we need labels?' Maybe we haven't been as good as we could have been in communicating what we do and the value of joining WIN, as well as being part of this community."

With people questioning that model, why do you believe in the independent label sector?
"For me, it was through working at a label that I saw how they took care of all the boring stuff that an artist shouldn't be doing! If your talent is writing music and performing, why do you need to be filling out spreadsheets? It's about helping and building artists. For many independent labels, it's just like a family and you really are working together with your artists to grow their careers. So it's good that there are different options, but there's always going to be the need for labels. It's even more important now because you need new ways to access fans and filter out the noise – labels play a key role."

Does it feel like indies are on a level footing with majors when it comes to DSP support?
"It really depends on the country. The latest BPI report showed that the independent label share is growing in the UK. From our own figures, the market share was 39.9% the last time that we did the research in 2018, but it really varied country to country. We have countries like South Korea where independent labels are 85% of the market, because it's big, local companies. Those local companies are more like mini majors. Whereas in Spain, it was the opposite – the majors were 85% and independents were only 15% in terms of revenue. So from a global perspective, it really changes country to country. But we are seeing that the independents are generally growing overall."

Amid the vinyl revival, how challenging have production issues been globally for labels?
"That's a big issue. We published a global vinyl directory on our website. We went to all the associations around the world [for updates] about pressing plants in their country. I know that groups of [indie] companies now team up [by combining vinyl runs] and send releases in bulk. Majors are always going to have leverage because they have bigger production numbers. We're not competing in an even position."

What are the growth markets for repertoire?
"Latin America has been growing for a number of years now. Streaming is really the main form of consumption there, and the same in Asia – young people go to DSPs but also TikTok, YouTube and local platforms. Latin America, Asia and the Middle East are where we are seeing the new growth and opportunities."

AI and new platforms could disrupt the ecosystem. Is WIN looking closely at this?
"Any business that is built off the back of creative content should be remunerating rights-holders and creators properly. With artificial intelligence, it's the same discussion. Every technology can be both a challenge and an opportunity, depending on how it's used. But the problem is when you build your business by just basically using content, and either not asking for permission or not remunerating. That's where we see the problem – and that's any platform."

Finally, is public performance income becoming more significant for indies?
"I often think it is overlooked by companies, because there are always other priorities, like streaming and live. Historically, the management of these performance rights has been very localised. When you go outside of Europe, the lack of bilateral agreements has been one of the major issues for independents. Collecting societies are working towards building more of these relationships. We do have working groups to address these issues – it's very important for the independents."

WORDS: Andre Paine **PHOTO:** Jacobo Medrano

START ME UP THE NEW COMPANIES DRIVING MUSIC'S FUTURE

Detective work: Song Sleuth CEO Jordan Gross

NAME: SONG SLEUTH
TECH: AI-BASED RIGHTS TRACKING

User-generated content is an increasingly important revenue stream for artists, labels and publishers. But that all depends on being able to accurately track the usage of music online.

Song Sleuth is a tech company that's focused on fixing problems around data and royalties.

With its AI and machine-learning platform, UGSeeker, the start-up is able to find UGC that is slipping through platforms' existing detection systems and not being monetised.

CEO Jordan Gross says billions of dollars in revenue are being lost or misdirected every year.

"Fixing the data problem is an incredibly high priority for the industry," he says. "We actively work with our partners to improve data quality and unlock tremendous value for them."

> *"We improve data quality and unlock tremendous value"*
>
> **JORDAN GROSS, SONG SLEUTH**

Song Sleuth recently announced its first major deal, a partnership with Warner Chappell Music.

"Integrating into our partners' existing systems and processes is something that has to be done very carefully to ensure good data and billing flow," says Gross. "Our process has been to run extensive trials before we enter a full service with our partners."

Gross says AI technology can be a powerful tool when it comes to fully monetising UGC content.

"AI is solving a problem that was otherwise unsolvable through human intervention alone, so it can be a real asset to the industry – especially when paired with a little human touch," he suggests.

Song Sleuth, which is financed privately rather than relying on venture capital, is expanding rapidly. It has offices in Lisbon, Chicago, London and Dublin.

"We want to be able to make decisions quickly and be at the cutting edge, so we value a flat company structure including a small, agile board," says Gross.

The start-up plans to roll out UGSeeker on more social platforms, such as TikTok. There are also plans to expand Live Link, which tracks UGC content from concerts in near real time.

YouTube alone paid out around $2 billion from UGC to artists, songwriters and rights-holders over 12 months. So the potential for tracking unallocated royalties across dozens of platforms is significant.

"The scale of the opportunity that we've so far identified reaches nine figures annually," says Gross.

IN POD WE TRUST INSIDE THE BEST MUSIC PODCASTS

THIS MONTH: ODD NUMBERS

Hosted by: Jack Siggs
Contact: hello@oddnumbersmusic.co.uk

What was the initial inspiration behind launching the Odd Numbers podcast?
"Nick Worthington [A&R – XL Recordings, Locked On Records, 679 Recordings] and Kieran Jay [lawyer – Stormzy, Central Cee, Little Simz] have been working in this space for a long time and want to use Odd Numbers to help the next generation entering the industry, from offering one-to-one mentorship and investment to workshops and community building. They know an hour of conversation can be worth more, and is more scalable, than hundreds of emails sharing advice. By talking to people from right across the music business, I hope we're able to better amplify wisdom and encouragement as it's a tough industry to get into and do well in."

So what does Odd Numbers do differently to other podcasts?
"The biggest points of difference are the variety of guests, and informality of the conversations. There are lots of podcasts for industry audiences, but we're keen to shed light on roles across the board – from artists and creatives to lawyers and accountants. It's hard to see clearly what paths there are and the crossovers between them until you're in it. I'm in the early days of my career so I'm learning about a lot of this stuff in real time. Perhaps it's not good to shout about this but I don't often look at my questions – I hope guests are more likely to go off-script, too."

> *"It's a tough industry to get into... I hope we can amplify wisdom"*
>
> **Jack Siggs**

One of your goals is to explore "characteristics to develop and pitfalls to avoid". What are some of the best characteristics you've discovered?
"I think the ability to adapt and build a strong network. Most guests have worked across many areas of the industry, over many years – if they'd stuck to the area they started in they wouldn't have worked out where they can do the most. Both Jamie Spinks [A&R, Columbia Records UK] and Radha Medar [Mahalia manager, FKA Twigs co-manager] studied audio engineering. Chris Melian [manager, Beabadoobee] went to BIMM and then was a scout, Elspeth Merry [founder, Artists' Way] was on the journo side, Joel Quartey [marketing director, Warner Records] worked at Carphone Warehouse between interning. None of them gave up at the first hurdle."

And what is the worst pitfall?
"It's mostly around people not managing to find balance earlier in their careers. Radha spoke about taking time to develop professional confidence, and Joel touched on imposter syndrome – no one is quite as self-assured as you'd expect, which is reassuring."

Odd one out: Odd Numbers host Jack Siggs

Finally, can you tell us about some of the best moments and anecdotes that have come up on the podcast so far?
"I immediately think of the private jet story Joel Quartey shared. An artist insisted on flying from one part of Jamaica to another for a video – two jets were booked for the entourage but he later clocked the price was one-way, not return. I'm grateful to Joel for sharing that, as it shows these things happen regardless of the level. Then on the artist side, Sigrid described how she would sing directly to execs on a visit to London, which is jokes to imagine. That was as well as her talking about cycling to gigs at fishermen's conferences when she was starting out in Norway."

DIGITAL DISCOURSE

Deviate Digital CEO Sammy Andrews guides you through the ever-changing tech world...

THIS MONTH:

LIVE AND DIRECT

I hosted a panel recently looking at the pros and cons of building a live career after success on TikTok. Increasingly, we're seeing TikTok stars launched onto the stage, sometimes without having ever performed live!

The panellists were a mix of managers, promoters and agents who all had an interesting take. Many approached me to say the bottlenecks with building success in this case can come from labels. One example was that a label refused an artist £30,000 for tour support but offered £40,000 for TikTok content to be made.

These two things must live side by side if we are to create a healthy talent pipeline. Although tour support is vital to artists' routes to market (especially in this economy!), I want to look at ways this can be done outside of tour support.

TikTok has become an incredible platform for artists to showcase their talent, gain exposure and monetise their content. However, building a sustainable live career as an artist requires more than just posting videos. Here are a few points of advice for upcoming artists...

BUILD A FOLLOWING

To build a sustainable career, artists need a dedicated following. The first step is to create high-quality content that resonates with their audience. This means developing a unique style and sound that sets them apart from other musicians on the platform. Artists really need to be consistent in their posting, interact with fans and participate in viral challenges and trends. As their following grows, artists can begin to monetise their content through brand partnerships, e-commerce and other revenue streams.

ENGAGE WITH FANS

Engaging with fans is essential for building a career. Respond to comments, hold Q&A sessions and participate in fan interactions. By creating a sense of community around their music, artists can build a loyal fanbase that will support them throughout their career.

MONETISE CONTENT

TikTok offers several ways for musicians to monetise their content. As an artist's following grows, brands may reach out to promote their services. The TikTok generation are used to the influencer pipeline, and the really savvy ones can build e-commerce incomes.

NETWORK WITH MUSICIANS

Networking with other musicians is a great way to build a career on TikTok. Collaborate with others, attend local music events, play live to learn your craft and join online music communities.

High Live: *Upcoming artists (L-R) Victor Ray and Rachel Grae engage with fans through TikTok*

"To build a career, artists need time and support to nurture their live performance"

SAMMY ANDREWS
DEVIATE DIGITAL

UTILISE LIVESTREAMING

I've covered this a few times, but livestreaming has become a good way for artists to connect with fans and build their careers. You can use TikTok Live or other livestreaming platforms to perform for fans, host Q&A sessions and showcase the process of making music. This will build a loyal fanbase and increase visibility.

LEVERAGE SOCIAL MEDIA

Social media can be a powerful tool for promoting concerts and events. Use TikTok and platforms like Instagram and Twitter to promote your shows, share behind-the-scenes footage and connect with fans. Encourage your fans to share your content and help spread the word about your upcoming shows.

PARTNER WITH BRANDS

Partnering with brands and sponsors can be a great way to generate revenue and build a live career. Artists can use TikTok success to attract sponsors and brand partnerships, which can help fund tours and provide opportunities for exposure to new audiences. As long as they choose partnerships that align with their brand and values, that will help build their career in the long term. Get that wrong and you're fucked from the off.

GO LOCAL

One of the best ways to build a live career is to grow a strong local following. You can utilise TikTok to promote local shows and events, and engage with fans. As an artist's local following grows they can begin to expand their reach to other regions and, eventually, a national or even international audience.

PRACTISE LIVE PERFORMING

Creating a memorable live performance is essential to building a sustainable live career. The mistake many TikTok creators make is jumping into big live performance opportunities without having played a note live in their life.

USE TIKTOK ADS

TikTok ads offer a variety of highly-effective formats and pixels!

My biggest gripe with people saying there are issues with live careers after TikTok is that the industry is assuming TikTok success can instantly translate to a big live career. To build a career, artists need time and support to nurture their live performance and build their fanbase. That includes providing tour support where necessary, helping them hone their craft, and checking they have enough tracks to actually play a set!

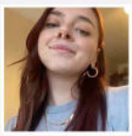
PHOTOS: Paul Harries, SOPA Images, TikTok

TWEETS OF THE MONTH

@TwinTings Do not be overcome by evil, but overcome evil with good. ***(Alex Boateng, 0207 Def Jam) Monday, March 20***

@niall_mdoherty Music journalist: "Thank u for trusting me with your story" Artist: "Is that the person I spoke to on Zoom for 20 minutes the other week?" ***(Niall Doherty, journalist) Tuesday, March 21***

@charliesimmondz the £5 album iTunes sale on release week is my favourite music industry thing, I buy so many albums that I wouldn't normally because of it. ***(Charlie Simmonds, freelance) Wednesday, March 29***



@mmtowns I've got about 3 days left in me of it being below 15 degrees before I completely lose my sanity @metoffice ***(Megan Townsend, Mixmag) Monday, March 27***

@ShauniCaballero We cannot let the nerds take over the music business ***(Shauni Caballero, Sony Music Publishing) Monday, March 27***

@jamieosman Sorry, but I will die on the hill that egg mayo is just egg in egg sauce and has no place in society ***(Jamie Osman, Easy Life Entertainment) Thursday, March 9***

@LauraJaneGrace If you're a musician, something you should always keep in mind is that most artists record their best album on the worst gear they'll ever own ***(Laura Jane Grace, artist) Monday, March 27***

@lovelimmy WFH days can be so dangerous for me ordering KFC for lunch. ***(David Lim, The Outside Organisation) Tuesday, March 21***

@snoochieshy I need to go to a camping festival this year and just listen to random music and be drunk every day xxx ***(Snoochie Shy, BBC Radio 1Xtra) Thursday, March 2***

#1 TWEET

@maemuller_ just want to say thank you all again. I know Eurovision isn't about the stats and chart positions, but I'm just so grateful for all of this support, so early on! Can't wait to carry on this journey with all of you! ***(Mae Muller, artist) Sunday, March 12***

@townsendyesmate The best thing about the working week is that eventually it's Friday. Hate Mondays and also Tuesday, Wednesday, Thursday, but a Friday is hard to beat. And it's Friday right now, isn't that brilliant. ***(Mike Townsend, ADA) Friday, March 24***

@Ree_Sewell Santander's instant saver rate has gone up to 3.2%, so I transferred money over to it but had to name the account something to do the transfer... I went with 'SantanSave' and I've been cackling since ***(Ree Sewell, Power Up) Saturday, March 25***

@ddavidrenshaw Not to reignite the nepo baby conversation, but I just got pitched some new music by Pablo Picasso's great-grandson. ***(David Renshaw, The Fader) Monday, March 27***

@beabadoobee I will never recover from this. Shows with the queen herself @taylorswift13 ***(Beabadoobee, artist) Monday, March 27***

@adotdee The NFT experts have closed up shop and are now AI experts ***(Austin Daboh, Atlantic) Wednesday, March 29***

PHOTO: BBC

RISING STAR

Meet the industry's brightest new talents...

Jack Edwards

Head of marketing, VinylBox
@jackcedwards93

You got into music as a member of the band Young Kato. What did you make of the industry at the beginning and when did it occur that you might work in it?
"There was a wonderful sense of naivety at the start, and the simplicity of a group of best friends making music together with no agenda or preconceived opinions was really great, but that did change over time. I found that the more we achieved, the more we expected, which led to us probably not appreciating it as much as we should have. There were lots of highs and lows and that makes you resilient, but every setback made me more fascinated with the industry. Being an artist, you need to wear multiple hats including marketing strategies, CRM, content production, design and an endless list of other things. All of which set me up for a career in the industry."

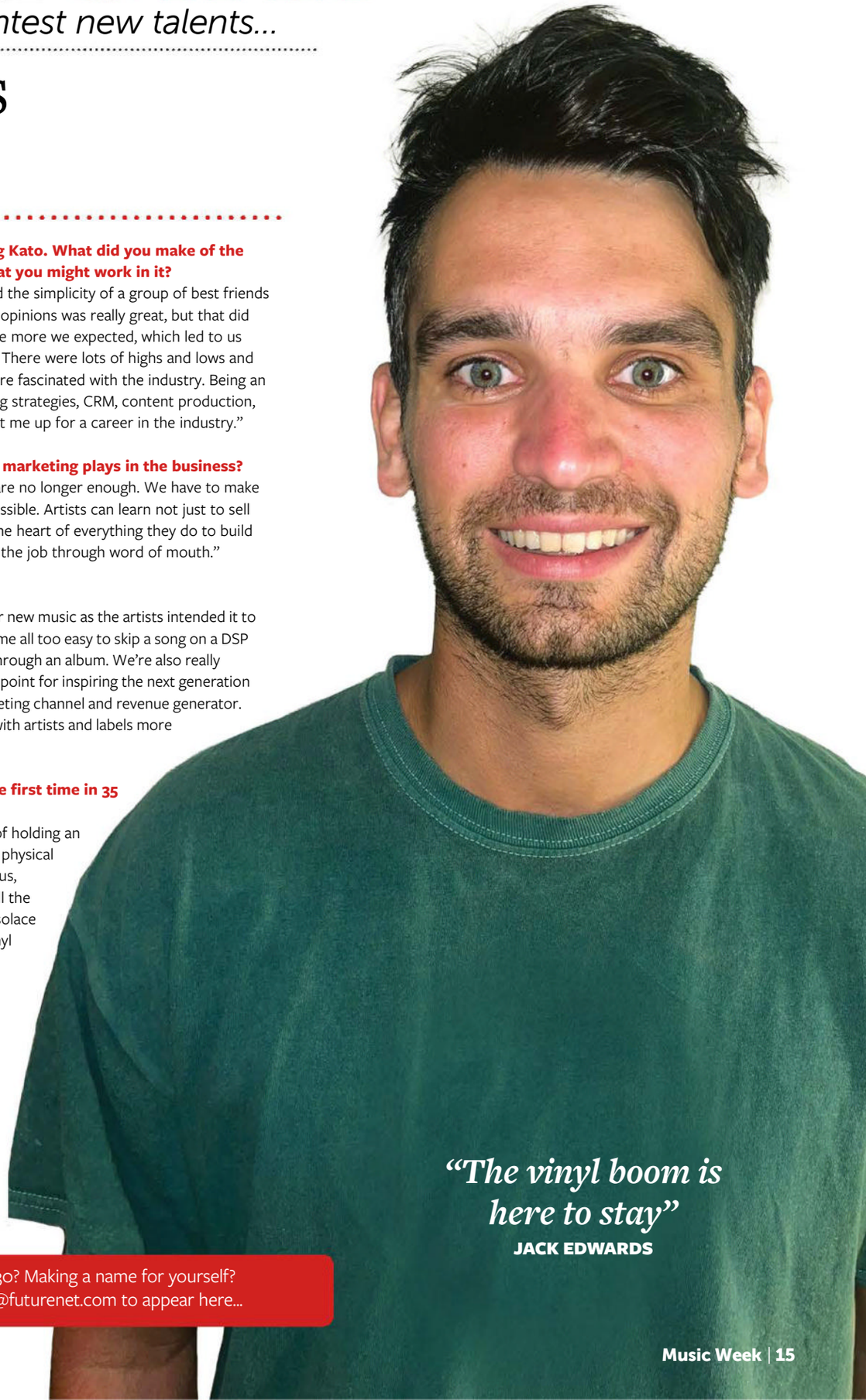
How would you sum up the importance of the role marketing plays in the business?
"Marketing is critical, however, the traditional methods are no longer enough. We have to make customer journeys frictionless and as user-friendly as possible. Artists can learn not just to sell products, but to give back to the fans and put them at the heart of everything they do to build loyal communities. They'll then do a significant chunk of the job through word of mouth."

Where does VinylBox fit into the industry?
"Our monthly subscription service allows fans to discover new music as the artists intended it to be listened to. With shortening attention spans, it's become all too easy to skip a song on a DSP or download just one track, without going on a journey through an album. We're also really cost-effective versus the High Street, so it's a great entry point for inspiring the next generation of record collectors. For artists and labels, we are a marketing channel and revenue generator. Outside of a stock buying partnership, we want to work with artists and labels more closely and build VinylBox into their campaigns."

In 2022, vinyl outsold CDs based on revenue for the first time in 35 years. What do you put that down to?
"There are a few key elements. There is the tactile side of holding an album in your hands, the joy of building a collection, the physical sense of ownership and the artwork and sleeve notes. Plus, records are just understatedly cool. If the internet and all the streaming services were to go away, you could still find solace in your favourite record. For the younger generation, vinyl is seen as an almost futuristic format that they can also appreciate as an art form."

Finally, can the vinyl boom last?
"I think it's here to stay. The TikTok-ification of music has clearly been huge for the industry, but the impact it has had on catalogue is what I find so exciting. A new generation is discovering the likes of Kate Bush and Fleetwood Mac and I think that will continue, with more and more of them getting into vinyl, too."

JACK'S RECOMMENDED TRACK: New Radicals – You Get What You Give



"The vinyl boom is here to stay"
JACK EDWARDS

ARE YOU A RISING STAR? Under 30? Making a name for yourself? Email Ben Homewood at ben.homewood@futurenet.com to appear here...

LIZZY McALPINE

*With her vulnerability resonating with audiences across the world, emerging star **Lizzy McAlpine** is coming for the industry. Music Week meets her to talk feelings, going viral on TikTok and new music...*

I'm really excited!" says Lizzy McAlpine, as she sits in the green room before her debut performance on The Tonight Show Starring Jimmy Fallon in New York. She has only just finished soundcheck and is spending a break before showtime talking to *Music Week*. "The nerves will happen at some point, but not right now," she beams.

The Philadelphia-born 23-year-old is everywhere right now. Her song, Ceilings, finds itself at the centre of a viral TikTok trend, both in its original form and a sped-up version. Sitting at No.6 in the UK charts at the time of writing, it has amassed an impressive 178,209 UK sales, 120 million Spotify streams and almost 500,000 TikTok creations, where McAlpine has 673,000 followers.

Known for its candid lyricism and expressive vocals, McAlpine's music blends elements of indie-pop, folk and R&B. Ceilings, an acoustic-driven ballad from her album Five Seconds Flat, released independently via Harbour Artists & Music in April of last year, embodies this unique sound. The track is drawn from nostalgia for an imaginary love, and fans have been loving its dramatic plot twist, making it their own all over TikTok.

So, how does it feel to be going viral now?

"Honestly, it's been surreal," she answers. "I wasn't expecting this. I mean, no one expects a viral moment, when I make music it's not ever in my mind. But it's been really cool to see a community being built around it."

McAlpine explains that, although she loves watching people "organically connect" to Ceilings, she can't say she feels the same.

"I definitely don't relate to it anymore," she laughs. "I'm in a healthy relationship now and Ceilings was not about that."

As an artist who has never equated success with viral fame, McAlpine is still also deciding how she feels about TikTok.

"It's a love-hate relationship," she admits. "Right now, it's leaning towards love, people are embracing the song and I'm really grateful for that. But there are moments where I don't like being on it, I don't like seeing what people say about me."

McAlpine pauses for a moment as she thinks about the effects that social media can have on young artists.

"It's complex," she says. "The ability to have artists be so easily accessible is really nice. I think what labels choose to do with new-found overnight successes is a different story."

When asked what she means, McAlpine harks back to 2020, when she uploaded a snippet of her singing a sentimental tune featuring the line, '*You ruined The 1975...*', which was followed by a surge of requests from fans to release it and approaches from labels.

"For me, it was definitely a good idea that I didn't sign to a label after the song went viral, because that's not the kind of music I want to make," she says. "It's not me as an artist. If I'd been signed, they would have expected that kind of music and I wouldn't have given it to them, it wouldn't have been great."

For now, McAlpine is working with Harbour Artists & Music in conjunction with AWAL ("They're great, they just let me do what I want to do!"), but a major deal is on the horizon.

"We're in the process of that whole thing, it's going to happen," she says. "I want to take it to the next level."

McAlpine's openness defines her music and she explains that she couldn't do it any other way, that the process is not so much cathartic as it is revealing for her own understanding of herself.

"I write because I'm trying to figure out how I feel," she muses. "The only way I can is to put it in a song. I'm so analytical, I talk about that in therapy."

And that vulnerability extends beyond her songwriting. McAlpine is also notably honest about navigating her sudden global fame. Although she's been building a following since her 2020 debut album Give Me A Minute, the past year has been a whirlwind and won't be slowing down anytime soon, with her latest tour getting underway this month.

"I don't love touring," admits the singer, who is still getting to grips with the chaos of life on the road. "It's really emotionally draining and hard for me. I get overstimulated so easily that doing a show everyday for however long completely wipes me out, and after the show I just have to go to bed."

McAlpine is often caught between not wanting to disappoint her fans and attempting to preserve her own mental health.

"I'm figuring it all out," she says. "Spending time with my team and alone both help. It's a balance, but I love seeing fans sing my songs. I'm excited for the tour – the venues are bigger and we have set design, it's going to be cool."

It has been a long journey to get to this point. Before McAlpine was found by her manager, Harbour's Sam Bailey, on Instagram, she'd been making music for years. With a grandmother taking her to Broadway shows as a child, she grew up in the worlds of music and theatre.

"I was very close to going to college for acting and applied to Berklee [College Of Music] as a last minute thing," she recalls. "I wonder all the time how different my life would be if I'd gone to acting school. I definitely would not be here..."

Her life may have also been quite different if she stayed at Berklee. During her course, just before Give Me A Minute was finished, McAlpine left to pursue music full-time.

"I'd been feeling like school was holding me back," she says. "I was like, 'I want this as a career so I want to focus on it.'"

And although leaving her friends behind and moving to LA alone wasn't easy, she has no regrets.

Fast forward to now, McAlpine has already written her next album, and it is set to be just as raw as her previous two.

Promising a "'70s folk"-influenced sound, she hints at the record's unguarded and self-aware nature.

"It's interesting, the album doesn't [paint] me in a great light," she says. "It's about my last relationship, and I write from a point of view where it's like, 'I know I've messed up.' It's moving, visceral and I'm not sugar-coating anything."

For years, McAlpine has been working with Berklee friend and producer Philip Etherington, but is branching out for the new record, which has no release date as of yet. She has also chosen to have no artist features, unlike Five Seconds Flat, which featured both Finneas and Jacob Collier.

"This album isn't meant for that, it's personal," she says.

And that, ultimately, is exactly what McAlpine wants, to share her truths and connect with her listeners.

"At the end of the day, I'm just going to do what I love, which is writing music," she concludes. "Anything that isn't positive is just noise." **MIRANDA BARDSLEY**

ESSENTIAL INFO

RELEASES: Ceilings
LABEL/MANAGEMENT: Harbour Artists & Music
WHAT THE TEAM SAY:

(Sam Bailey, founder & MD, Harbour Artists & Music): "Lizzy is only just getting going. In a little over two years we've released two albums, an EP and a short film which Lizzy wrote and starred in. She starts her third fully sold-out tour this month and is already working on albums three and four.

"Ceilings is bringing a lot of people into Lizzy's world right now. It's great that this is happening at a point where we're able to point people to her incredible catalogue and show that she's an artist who makes great albums and can already sell 6,000 tickets in major markets."

"I write because I'm trying to figure out how I feel, and the only way I can is to put it in a song"
LIZZY McALPINE

PHOTO: Caity Krone

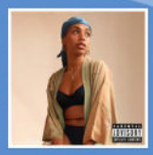
THE PLAYLIST

FLO (FEAT. MISSY ELLIOT)

Fly Girl (Island)

FLO follow their remix of Stormzy's Hide & Seek with Fly Girl, which features none other than Missy Elliott. With pristine production, acrobatic vocals and an empowering message, the trio's inspired reimagining of R&B's glory days continues.

Contact: Elspeth Merry
elspeth@artistsway.co.uk



YAYA BEY

Exodus The North Star (Big Dada)

Last year, Yaya Bey released the excellent Remember Your North Star album, and her new six-track EP will only increase the buzz around the Brooklyn artist. This loved-up title-track is an effortless concoction of jazz, reggae and soul that improves with every listen.

Contact: Tom Adcock
tom.adcock@ninjatune.net

PATRICK WOLF

Nowhere Game (Apport)

Back in the noughties indie boom, Patrick Wolf always seemed to be making music for the future, so it's no surprise that his new work makes perfect sense now. Nowhere Game uses skittering percussion, ghostly reverb and Wolf's singular vocal style to dramatic effect.

Contact: Chris Cuff
chris.cuff@goodmachinepr.com

EMPIRE STATE BASTARD

Harvest (Roadrunner)

With Empire State Bastard, Biffy Clyro's Simon Neil and close collaborator Mike Vennart are making the loudest, fastest noise they can. Aided by Slayer drummer Dave Lombardo on this monstrous debut, its release has blown a hole in 2023. Better yet, there's an album due!

Contact: Phoebe Sinclair
phoebe.sinclair@appetitepublicity.com

IRAINA MANCINI

Cannonball (Needle Mythology)

Iraina Mancini has been making waves with her gently psychedelic sound over the course of a few singles now, and this, taken from her upcoming debut album, is a neat distillation of her '60s-influenced sound. It's far out, yet poppy enough that the chorus will lodge in your mind.

Contact: Julian Stockton
julian@jmspr.co.uk

THE INTERSPHERE

A La Carte (Odyssey Music Network)

Posing questions about politics, religion and even mankind itself, The Intersphere's sixth album Wanderer (due May 26) promises an intense listen. From Mannheim in Germany, the quartet push their progressive rock sound to its limits on this, one of the LP's heaviest songs.

Contact: William Luff
william.luff@wilfulpublicity.co.uk

PHOTO: Alice Moitié

MAISIE PETERS

Lost The Breakup (Gingerbread Man Records/Asylum)

Is anyone writing break-up songs better than Maisie Peters at the moment? *'I'm feeling and I'm dealing with the heart you broke/While you do press-ups and repress us and take off her clothes,'* she sings, delivering a killer line 30 seconds into a new single that proceeds to erupt into one giant chorus. With her second album, The Good Witch, due in June, Peters is emerging as one of our most explosive new pop talents.

Contact: Josh Moss
josh.moss@atlanticrecords.co.uk

Hear **THE PLAYLIST** at spotify.com/user/musicweek

TASTE MAKERS

The industry's favourite new sounds

Nels Hylton, presenter, BBC Radio 1's Future Alternative

POOL KIDS – I HOPE YOU'RE RIGHT

When I think of the best new alternative music, there's one name that stands above the rest and it's Pool Kids. I love their track, I Hope You're Right, from their self-titled second album, which came out in the US last year and dropped here this month on Big Scary Monsters.

There's something about their twinkly math rock riffs that just takes you down an incredible rabbit hole. This is definitely one for those who considered themselves emo kids in the early 2000s, with the band themselves saying they believe their record should have featured on the Twilight Saga Soundtrack, and I agree wholeheartedly.

It's so exciting to see a band you love get high plaudits from their peers at the top of their game. This is why it was such a welcome surprise to see Hayley Williams refer to them as what she "wanted Paramore to sound like in the early 2000s".

This month, they are playing with La Dispute and performing a small run of headline shows of their own in the UK. There's no doubt in my mind we will see Pool Kids' name on festival bills for years to come.

MAKING WAVES

THIS MONTH'S HOTTEST BRAND NEW ACT

JAZ KARIS

Meet the independent star-in-the-making out to put UK R&B on the map...

KEY TRACK: Side Of You
LABEL: Unsigned
MANAGEMENT: Joe Mason
TWITTER: @jaz_karis

You played DJ Ace's UK R&B showcase at SXSW last month. Do you feel the genre gets the industry respect it deserves?
"Ace has been such a huge support for R&B in the UK and it was an honour to be a part of the line-up. Other than the music and artists themselves, I don't really think we have an R&B scene in the UK. It deserves a lot more respect and recognition and that is slowly happening, but I understand that because R&B originated in the USA it's more difficult to market it here. I wish the industry would embrace our artistry more."

Your music is very much steeped in the history of R&B. How did you go about cultivating your sound?
"I love to feel the music first and then go from there. My music is like diary entries for me and genuinely feels like freedom, so I hope my listeners enjoy the stories I create and feel that they can relate to them."

You have done everything independently so far, including engineering, directing videos and more. Would you ever sign to a major?
"Being independent for this long is definitely something that I am proud of, it gives me freedom to create exactly the way I want to. I do have moments where I think how much easier it would be if I had a major label behind me, especially in terms of the moments I could create if I had a huge team and financial power. Never say never, but I love my freedom."

Looking ahead to the rest of the year, what do you have planned?
"I'm working on some great features and, of course, new music – my debut album is coming soon! Generally, I would love for my personality to come out through my music more this year."

All that Jaz: Jaz Karis

PHOTO: Annie Reid

SYNC STORY

In the fast lane: Vivian Oparah and David Jonsson in Rye Lane and (below) Blue Lab Beats

RYE LANE/BLUE LAB BEATS

BY BEN HOMEWOOD

Blue Lab Beats are enjoying a purple patch. With the ink still drying on their publishing deal with Stellar Songs and Tim & Danny Music, the jazz-fusion production duo soundtracked the trailer for Raine Allen-Miller's debut feature-length film Rye Lane. Producer NK-OK (Namali Kwaten) and multi-instrumentalist Mr DM (David Mrakpor) also make an appearance in the movie, which is set in South London.

Blow You Away (Delilah) features Afrobeats artist Ghetto Boy and Mrakpor tells *Music Week* that the filmmakers fell in love with the track.

"We were told that the script writers had it on repeat and they wanted it for the movie," he says. "They also wanted another instrumental song of ours called Memories."

Bandmate Namali Kwaten says Rye Lane presented a big opportunity.

"Sync for any act is a huge chance to connect with a new audience," he says. "Blow You Away (Delilah) is now our top song on Shazam and we are being contacted by people as far away as Japan sharing screenshots of us in the movie."

Blue Lab Beats have also been invited to tour in Japan thanks to the film, which streamed on Disney + and Hulu in the USA and in cinemas across the UK and Europe.

Unsurprisingly, the duo's team are elated with the results.

"It shows the growing interest in their unique jazz-fusion style and we really hope that this is the first of many syncs," says Shaurav D'Silva, UK CEO of Stellar Songs.

Ferocious Talent's Kwame Kwaten adds that Rye Lane will have a lasting impact.

"It's groundbreaking and will be with us for a while yet," says the manager. "It's simply brilliant, a soulful, romantic film that portrays a piece of South London life that is not often seen in the movies. We are proud to be a part of it."

"Sync is a huge chance to connect with a new audience"

NK-OK
Blue Lab Beats

Spot: Rye Lane
Title: Blow You Away (Delilah)
Artist: Blue Lab Beats (Feat Ghetto Boy)
Writers: Namali Kwaten, David Mrakpor, Kevin Kameni
Master: Blue Note, Universal/Blue Adventure
Publisher: Metropolis Songs (Ghetto Boy Publishing CC)
Music Supervisor: David Fish
Director: Raine Allen-Miller
Air Date: 12.01.23

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?
Email Ben Homewood at ben.homewood@futurenet.com for details.

KEY RELEASES

The essential albums heading your way...

APRIL 21

Alfa Mist Variables Anti-
Arielle '73 Self Release
Enter Shikari A Kiss For The Whole World So/Silva Screen
Everything But The Girl Fuse Virgin
Jethro Tull RökFlöte InsideOut
Léa Sen You Of Now, Pt. 2 Partisan
Rodrigo y Gabriela In Between Thoughts... A New World ATO
The Heavy Amen Bad Son
Tiësto Drive Atlantic

APRIL 28

Champs Ride The Morning Glass BMG
Cradle Of Filth Trouble And Their Double Lives Napalm
Dave Hause Drive It Like It's Stolen Blood Harmony/Soundly
Hawkwind The Future Never Waits Cherry Red
Indigo De Souza All Of This Will End Saddle Creek
Jessie Ware That! Feels Good! EMI
Kip Moore Damn Love MCA Nashville
Lucy Spraggan Balance CTRL
Nate Smith Nate Smith Sony
Reverend And The Makers Heatwave In The Cold North Distiller
Ryan Beatty Calico Atlantic
Shakin' Stevens Re-Set BMG
Smokey Robinson Gasms Smokey Robinson
Susanne Sundfør Blómi Bella Union
The Damned Darkadelic EarMusic
The Lottery Winners Anxiety Replacement Therapy Modern Sky UK
The National First Two Pages Of Frankenstein 4AD
The Orb Prism Cooking Vinyl

MAY 05

Brad Cox Acres Sony
Don Letts Outta Sync Cooking Vinyl
Drain Living Proof Epitaph
Durand Jones Wait Til I Get Over Dead Ocean
Ed Sheeran – Asylum/Atlantic
Freya Ridings Blood Orange Good Soldier/AWAL
Himalayas From Hell To Here Nettwerk
Internet Friends Dressed To Kill Icons Creating Evil Art
Pacific Avenue Flowers BMG
The Lemon Twigs Everything Harmony Captured Tracks
The Smashing Pumpkins ATUM Thirty Tigers
Therapy? Hard Cold Fire Marshall

MAY 12

Alison Goldfrapp The Love Invention BMG
Belinda Carlisle Kismet – EP BMG
Black Spiders Can't Die, Won't Die Spinefarm
DevilDriver Dealing With Demons II Napalm
Jonas Brothers The Album Republic
Madison McFerrin I Hope You Can Forgive Me MadMcFerrin
Moby Resound NYC Deutsche Grammophon
Overmono Good Lies XL
Sub Focus Evolve EMI
Tears for Fears The Hurting (40th Anniversary) Mercury

MAY 19

The Lemonheads Come On Feel (30th Anniversary) Fire
Bad//Dreems Hoo Ha! Farmer & The Owl/BMG
Dan Croll Fools Communion
Def Leppard Drastic Symphonies EMI
Graham Nash Now BMG
Lewis Capaldi Broken By Desire To Be Heavenly Sent EMI
Luke Elliot Let 'Em All Talk Icons Creating Evil Art
Samantha Fish & Jesse Dayton Death Wish Blues Concord/Rounder
Sleep Token Take Me Back To Eden Spinefarm
The Used Toxic Positivity Hassle/Big noise
Yes Mirror To The Sky InsideOut

MAY 26

Arlo Parks My Soft Machine Transgressive
Boy & Bear Boy & Bear Community
Clark Sus Dog Throttle
Demob Happy Divine Machines Liberator
Duncan Laurence Duncan Laurence Capitol
Matchbox Twenty Where The Light Goes Atlantic
Sparks The Girl Is Crying In Her Latte Island

JUNE 02

Ashnikko Weedkiller Parlophone
Avenged Sevenfold Life Is But A Dream... Warner
Einar Solberg 16 InsideOut
Jake Shears Last Man Dancing Mute
Jelly Roll Whitsitt Chapel BMG/Stoney Creek
Louise Greatest Hits Tag 8/BMG
Noel Gallagher's High Flying Birds Council Skies Sour Mash

ED SHEERAN
– is out May 05 via Asylum/Atlantic

PHOTO: Annie Leibovitz

ARLO PARKS
My Soft Machine is out May 26 via Transgressive

PHOTO: Koury Angelo

Protomartyr Formal Growth In The Desert Domino
Rival Sons Darkfighter Atlantic
Rufus Wainwright Folkocracy BMG
Sophie Ellis-Bextor Hana Cooking Vinyl
The Aces I've Loved You For So Long Red Bull

JUNE 09

Christine And The Queens Paranoïa, Angels, True Love Because
Extreme Six EarMusic
Jason Isbell Weathervanes Southeastern/Thirty Tigers
Keaton Henson House Party Play It Again Sam
McFly Power To Play BMG
Niall Horan The Show Capitol/UMG
Squid O Monolith Warp
Tom Grennan What Ifs & Maybes Insanity/Sony

JUNE 16

Django Django Off Planet Because
Far From Saints Far From Saints Ignition
Maisie Peters The Good Witch Gingerbread Man/Asylum
Meshell Ndegeocello The Omnichord Real Book Blue Note/UMG
Yusuf/Cat Stevens King Of A Land BMG/Dark Horse

JUNE 23

Peter Hepworth Our Kingdom Of Summer Blue Bus Tour
Ayron Jones Chronicles Of The Kid Big Machine/John Varvatos
Jason Mraz Mystical Magical Rhythmical Radical Ride BMG
Portugal The Man Chris Black Changed My Life Atlantic

JUNE 30

Brigid Mae Power Dream From The Deep Well Fire

JULY 07

Gabriels Angels & Queens – Deluxe Atlas Artists
Nothing But Thieves Dead Club City RCA
Various The Endless Coloured Ways: The Songs Of Nick Drake Chrysalis

JULY 21

As December Falls Join The Club Bethany Hunter..
The View Exorcism Of Youth Cooking Vinyl

JULY 28

Ten Tonnes Dancing, Alone Absolute

AUGUST 04

Skindred Smile Earache
Wolfgang Van Halen Mammoth II BMG

Please email any key releases information to isabelle.nesmon@futurenet.com
A more extensive release schedule is available in the new music section on musicweek.com

Kiss and tell: *Enter Shikari (L-R: Rob Rolfe, Rou Reynolds, Chris Batten & Rory Clewlow) release A Kiss For The Whole World (below) via SO Recordings/ Ambush Reality on April 21*

INCOMING

"There's a palpable sense of excitement, it feels like we've been given a second chance"

Rou Reynolds

With their seventh album A Kiss For The Whole World due April 21, *Music Week* talks to Enter Shikari's frontman Rou Reynolds on the band's next era, the importance of independent venues and using their platform for good...

You described A Kiss For The Whole World as 'the next act' for Enter Shikari. What makes this album feel like a new start?

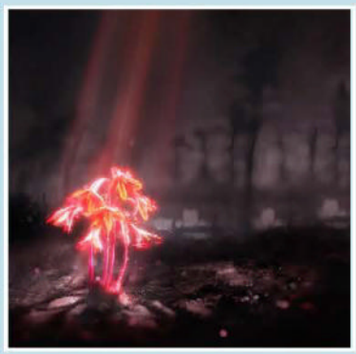
"There's a lot of life in this album, a vitality and thrill in the songs, it's almost like a rebirth. I basically stopped writing during lockdown, which was very disconcerting, but when we started playing shows again the urge started coming back and I was like, 'I can still write, thank fuck!' So there's this palpable sense of excitement because it felt like we were witnessing the death of the band, then suddenly being given a second chance. During that time, we were also working with [Kerrang! editor] Luke Morton who wrote our first biography [Standing Like Statues], and we chatted for weeks as he delved into our history. As a relentlessly forward-facing band, it was interesting to contemplate our journey. The book goes up to the start of writing this album, so it felt like a real full stop. The next era, sort of thing, something new."

One of your new tracks came to you in your sleep, has that happened before and what effect did that have on the songwriting process?

"It Hurts was the first time I've ever woken up in the night with a chorus, melody, lyrics and chords all there! I assumed it was already a song so I sang it into voice memos at, like, 3am, did a demo of it in the morning and said to the guys, 'Is this a song? I've been racking my brain.' It was very surreal and made me think about how much of the writing process is ever actually consciously me because, really, music just sort of appears through experimentation, jamming or in your head. How much ownership can we take over that? It fascinates me."

You also produced this album. Do you ever find it difficult navigating being both producer and artist?

"I think I'm lucky in a sense that, as a musician and as frontman, I don't have a massive ego. Is it egotistical to say that? Maybe I have just juxtaposed myself! [*Laughs*]. But there's no point where I'm like, 'I need to flex my voice.' I think I've also got better at constantly having the final bigger picture in mind, which is something I've learned from working with great producers. There have been moments where we've thrown everything at a song, where a great melody is bombarded with all kinds of layers and sub-melodies. Now we have the confidence to go, 'Okay, what's the main thing we are trying to get across?' It's really just about simplicity. Less is more, that kind of thing! Sometimes it just takes a long time to reach that, you have to go through stages of indulgence to get there."



For your tour, you're playing the same venues multiple times in five major cities. How important is it to you to continue playing independent venues?

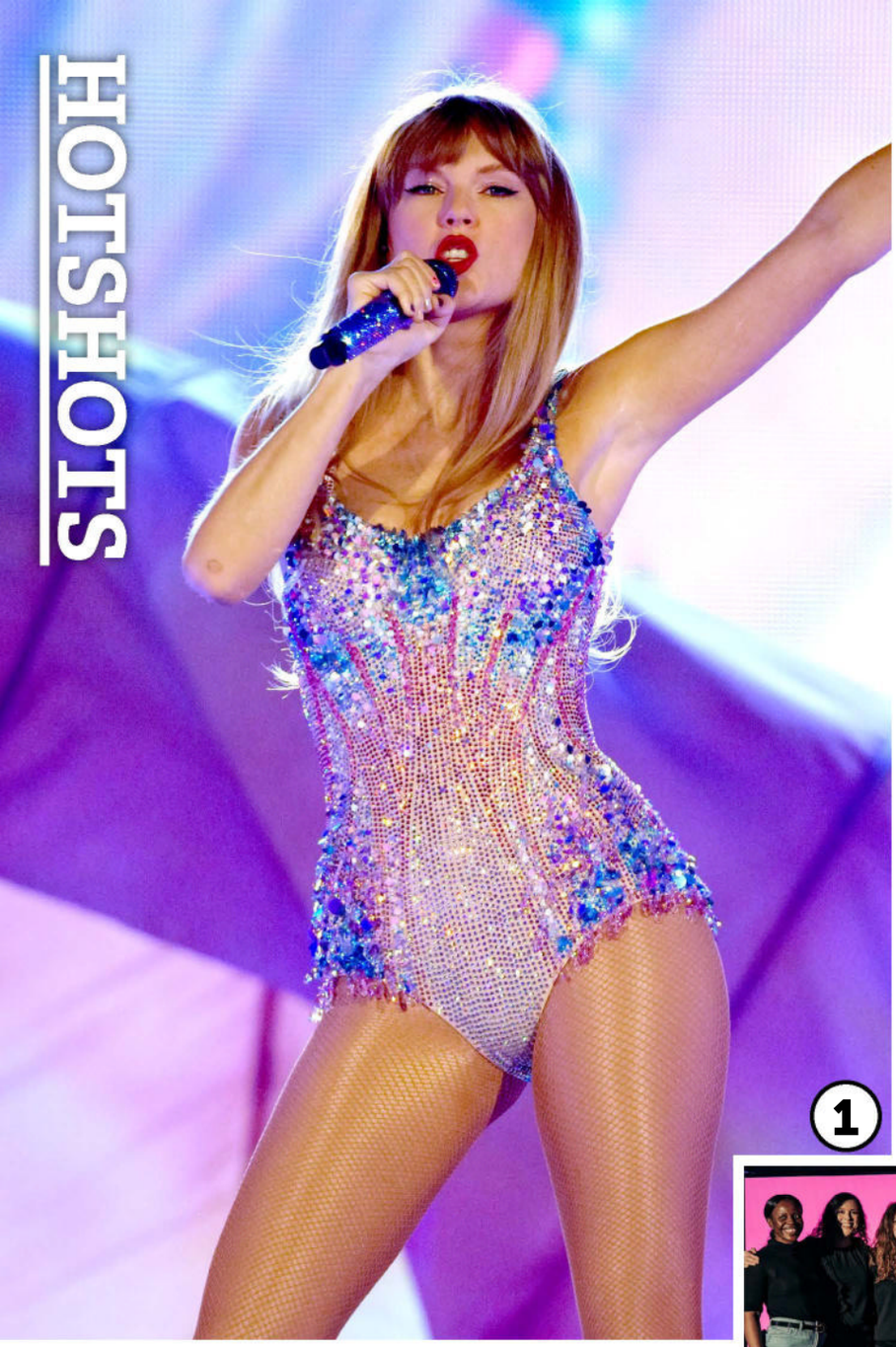
"That's how we started, playing small venues and going back to the same cities to play with different bands. It goes without saying that we wouldn't be here without the venues that we played, year in, year out, across the UK. These independent venues are the lifeblood of the UK music scene. Going back to that is something that we've almost pined for. I love the idea of returning somewhere and seeing what happens differently. It's quite fascinating how things naturally evolve with a different audience, the world moves so fast these days, a month goes by and the world is different!"

Themes of social justice have been a core part of Enter Shikari's music. As a band, do you feel pressure to be outspoken on political issues?

"Totally. There have been points in my life where I've stepped back from everything. When I was younger I had the mental energy to be more active, go to protests all the time and do everything I could in my personal life, but I don't have as much mental capacity now. It takes a while to start being kind towards yourself, if you're constantly burning yourself out you're not going to be much help to anyone. But I'm also very aware of the privilege I have where I can sit back when I feel I need to. Some can't, they're exhausted and they have to keep fighting. We just try and use our platform in the best ways that we can, we think heavily about what we're putting into the world and the effect it's going to have."

INTERVIEW: Miranda Bardsley **PHOTO:** Jamie Waters

HOTSHOTS



1. Start of an Era Taylor Swift kick-started her Eras Tour in spectacular fashion at State Farm Stadium, Arizona. (Photo: Kevin Mazur/Getty Images for TAS Rights Management). **2. Universal praise (a)** Decca's Laura Monks, UMR's Azi Eftekhari and Hannah Neaves, Virgin Music UK's Vanessa Bosåen, EMI's Jo Charrington and Rebecca Allen, and Universal Music UK's Nickie Owen hosted a Universal Music UK 'Meet The Presidents' series for International Women's Day. (Photo: Carsten Windhorst). **(b)** EMI celebrated IWD in collaboration with Meta at the Century Club in Soho. Pictured are Rebecca Allen, Caity Baser, Bellah Mae, Mae Muller, Highlyy and Jo Charrington. **3. Four to the floor** Womxn of WMG UK hosted an event in London to highlight the successes, as well as the struggles, of women of colour who operate at a senior level in the music industry. Moderator Christine Osazuwa was joined by Mel Rudder, Shani Gonzales and Temi Adeniji. **4. One love** Women from across all the Sony companies took part in a very special One Sony panel for IWD moderated by YolanDa Brown. **5. Cat's magic** The Cat's Mother Network held an event to thank an illustrious group of luminaries from across the UK music/creative industries for IWD. Pictured are Emma Banks (who was honoured as the Cat's Mother Of The Year 2023), Claudia Winkleman, Anjola Akeju, Enny and Natalie Wade. **6. Full circle** The Circle gathered senior women in the music industry for a morning of creative ideas to support women globally ahead of IWD. (Photo: Jennifer McCord).

7. Step in the arena South Africa's rising star Tyla is pictured here backstage at the London O2 Arena with Sony Music Group chairman Rob Stringer and a host of top names from the Sony Music team. (Photo: Pass The Lens). **8. Hall of frame** Dylan was presented with special plaques by Live Nation to celebrate the end of a sold out tour with two nights at Shepherd's Bush Empire. (Photo: Live Nation). **9. No.1 and only** The Lathums celebrated their second No.1 album with their management and Island Records UK team backstage at the Roundhouse. **10. Putting the network in** Sony Music hosted an event for the community network ESEA (East & South East Asia) Music at their Kings Cross office to discuss the connections between Asian American and British ESEA experiences. (Photo: Koto Shimada). **11. Country feedback (a)** The CMA hosted an epic Introducing Nashville showcase ahead of Country 2 Country Festival in London. **(b)** A tired but happy events, PR and promoter team from SJM and AEG relax backstage after another successful C2C in London. (Photos: Luke Dyson/CMA). **12. Top of the K-pops** K-pop stars Aespa performed two nights in Seoul with the second night's show live-streamed on Beyond Live to 79 regions across the globe. (Photo: SM Entertainment).

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Atlantic Records

Columbia Records

EMI Records

Island Records

Kobalt Music Publishing

Parlophone Records

Polydor Records

RCA Label Group/ Since '93

Sony Music Publishing

Universal Music Publishing Group

Warner Chappell Music UK

Warner Records

ARTIST MARKETING CAMPAIGN

Andrea, Matteo & Virginia Bocelli, Decca

Bad Boy Chiller Crew, Relentless

Cat Burns, Since '93/ RCA

Charli XCX, Atlantic

Eliza Rose, Warner Records

Florence + The Machine, Polydor

Harry Styles, Columbia

Rina Sawayama, Dirty Hit

Sam Ryder, Parlophone

Stormzy, 0207 Def Jam

Taylor Swift, EMI

Yard Act, Island

CATALOGUE MARKETING CAMPAIGN

ABBA, Universal Music Recordings/Polar Music

The Beatles, Universal Music Recordings

David Bowie, Rhino/ Warner Music

Coldplay, Warner Global Catalogue/Parlophone

George Michael, Sony Music CG

Lee 'Scratch' Perry, BMG/Trojan Records

Life Moves Pretty Fast: The John Hughes Mixtapes, Demon Music Group

Steps – Platinum Collection, Sony Music

FESTIVAL OF THE YEAR

Bluedot

BST Hyde Park

Creamfields

End Of The Road

Liverpool Sound City

Reading & Leeds Festival

Southbank Centre: Grace Jones' Meltdown

Standon Calling

Tramlines

TRNSMT Festival

Wireless Festival

GRASSROOTS VENUE: SPIRIT OF THE SCENE – PUBLIC VOTED (SUPPORTED BY MUSIC VENUE TRUST)

Boileroom, Guildford

Brudenell Social Club, Leeds

Dubrek Studios, Derby

The Globe, Newcastle

King Tut's Wah Wah Hut, Glasgow

Leadmill, Sheffield

Le Pub, Newport

Night & Day Café, Manchester

Trinity Centre, Bristol

Windmill, Brixton

INDEPENDENT PUBLISHER OF THE YEAR (SPONSORED BY PRS FOR MUSIC)

Concord Music Publishing

Defected

Downtown

Manners McDade

Peermusic

Phrased Differently

Reservoir

Sentric Music Group

Stellar Songs/Tim & Danny Music

Tileyard Music

Wise Music Group

INDEPENDENT RECORD COMPANY

Because Music

Concord Label Group

Dead Oceans

Defected

Dirty Hit

Domino

Earache

Marshall

Modern Sky

Partisan

Perfect Havoc

Play it Again Sam

INTERNATIONAL MARKETING TEAM OF THE YEAR

BMG UK

Partisan

PIAS

Sony Music Entertainment UK

Universal Music UK

Warner Music UK

LABEL/ARTIST SERVICES

Absolute Label Services

ADA UK

AWAL

Believe

Cooking Vinyl

Ditto Music

FUGA

Ingrooves Music Group

[Integral] UK

The Orchard

Virgin Music

LIVE MUSIC AGENCY

ATC Live

CAA

Mother Artists

Primary Talent International

Pure Represents

UTA

Wasserman Music

WME

X-Ray Touring

LIVE MUSIC PROMOTER

AEG Presents UK

DHP Family

FKP Scorpio

Kilimanjaro Live

Live Nation Music UK

Senbla

SJM Concerts

MANAGER OF THE YEAR

Michael Adex, NQ

Emma Greengrass/ Ian McAndrew, Wildlife Entertainment

Ben Mawson/Ed Millett, TaP Music

David Furnish/ Rachael Paley, Rocket Entertainment

Rob Harrison, Listen Generously

Ryan Lofthouse, Closer Artists

Sandy Abuah/Dion Sincere Lizzy/Markhenry Nwachukwu, TruTribe

Kate Hardwick/Sam Eldridge/Roy Eldridge, UROK Management

David May, Fifteen 04

Whitney Asomani/Matt Johnson

Jamie Oborne, All On Red Management

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ArmonieJay, Denzel Chain, Kyle Reppa & Sad Alex/TikTok x Universal Music Group x Republic Records x Syco Entertainment x Samsung – StemDrop

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Amaria BB, Bellah, Sha Simone & Le Juiice x Puma UK x JD x Sony Music Entertainment UK/4th Floor Creative Group – Puma Mayze Stack

Becky Hill x Stefflon Don x Ultra Naté x Pepsi MAX – UEFA Women's EURO 2022 Final Show

Burna Boy x Burberry x UTA – Festive Campaign

Bury Tomorrow x Cradle Of Filth x Witch Fever x Activision Blizzard x Sony Music UK 4th Floor Creative/Music For Nations – Diablo Immortal

Central Cee x Jacquemus x UTA – Jacquemus' Winter Line

Joy Crookes x Lexus x Sony Music UK 4th Floor Creative/Insanity Records – Lexus UX

Kylie Minogue x Peggy Gou x Magnum x Warner Music Artist & Brand Partners, WMX – Magnum #ClassicsRemixed

Lewis Capaldi x Activision x Universal Music Globe x UMG For Brands – Call Of Duty: Modern Warfare II

Liam Gallagher x Clarks x Warner Music Artist & Brand Partners, WMX – LG Rambler

MUSIC CONSUMER INNOVATION

Amazon Music UK x +44 x Stormzy – This Is What I Mean Campaign

Amazon Music UK x AWAL x Minecraft x Alfie Templeman – Mellow Moon Virtual Festival

Elton John x Rocket Entertainment x Vodafone – BST AR Experience

EMI x Bastille – Give Me The Future Campaign

Metropolis Studios – 5G Festival

Music Venue Trust/ The National Lottery – Revive Live

Polydor & BRITs Digital Committee – BRIT Awards 2022 Digital Campaign

Serenade x Warner Records x Muse – Will Of The People Digital Pressing

Spotify, Rap UK Day 1 Club

Vevo, Vevo TV App

Virgin Music x Amazons – Digital Box Set NFT

YouTube, YouTube Shorts

PR CAMPAIGN

Beabadoobee, Inside/Out

Bob Vylan, Good As Gold

Denzel Curry, August

FLO, Artists' Way

Foals, MoKho PR

Nia Archives, Triple Threat

Nova Twins, Public City

Rema, Emerald East

Rosalía, Columbia

Sam Ryder, DawBell

Stormzy, Wired PR

Wet Leg, Domino

PROMOTIONS TEAM (SPONSORED BY RADIOMONITOR)

0207 Def Jam

Atlantic Records

Columbia Records

EMI

Island Records

Listen Up

Parlophone

Polydor

Plugged In PR

RCA

Warner Records

Your Army

PUBLISHER OF THE YEAR (SPONSORED BY PRS FOR MUSIC)

Kobalt Music Publishing

Sony Music Publishing

Universal Music Publishing Group

Warner Chappell Music UK

RADIO SHOW

BBC Introducing With Jasmine Takhar, BBC Asian Network

Elton John's Rocket Hour, Apple Music 1

Ellie Prohan, KISS Nights Specialist Show, KISS

Future Artists With Jack Saunders, BBC Radio 1

Future Sounds With Clara Amfo, BBC Radio 1

Jamz Supernova, BBC Radio 6 Music

Jo Whiley, BBC Radio 2

Lauren Laverne, BBC Radio 6 Music

Rickie, Melvin & Charlie, BBC Radio 1

Romesh Ranganathan, For The Love Of Hip-Hop, BBC Radio 2

The Dotty Show, Apple Music 1

The Skin Show, Absolute Radio

RADIO STATION (SPONSORED BY PPL)

Absolute Radio

BBC Radio 1

BBC Radio 2

BBC Radio 6 Music

Capital Dance

Capital Xtra

Hits Radio Network

Kerrang! Radio

KISS

Radio X

Reprezent Radio

Scala

RECORD COMPANY (SPONSORED BY CONFETTI MEDIA)

0207 Def Jam

Atlantic Records

Columbia

Decca Records

EMI Records

Insanity Records

Island Records

Ministry Of Sound

Parlophone Records

Polydor Records

RCA Records

Warner Records UK

SALES TEAM OF THE YEAR (SPONSORED BY OCC)

[Integral] UK

Lasgo Chrysalis Ltd

The Orchard

Proper Music Group

Republic Of Music

Sony Music UK

Virgin Music UK

Warner Music UK

SYNC TEAM OF THE YEAR

AWAL

Beggars Group Media

BMG

Hipgnosis Song Management

Sentric

Sony Music Entertainment

Sony Music Publishing

Universal Music Publishing Group

Universal Music Records (Globe)

Warner Chappell Music UK

Warner Music UK

Wise Music Group

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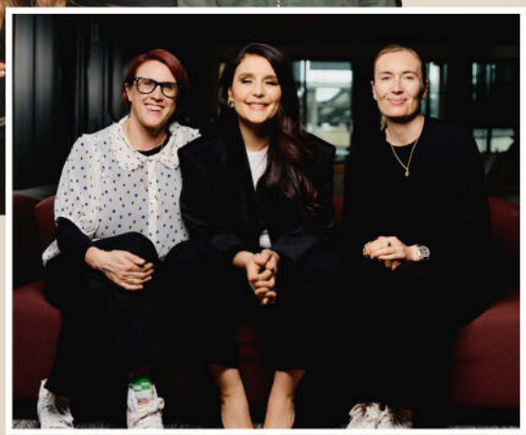
“I’m an unconventional pop star, I can sit in different worlds quite comfortably”
JESSIE WARE

Ware there's a will: *Jessie Ware, photographed for Music Week in March*

Pearls of wisdom

Before releasing **What's Your Pleasure?** in 2020, **Jessie Ware** wanted to quit music altogether, but a new team and a pivot towards disco bangers changed everything for the singer, resulting in her most successful album yet. This month, she follows it up with **That! Feels Good!**, which is set to take her reinvention to another level. Here, joined by **EMI** and **Fascination Management**, the star opens up about her industry journey and talks pop, empowerment, podcasts and freedom...

WORDS: BEN HOMEWOOD **PHOTOS:** JACK GRANGE



Jessie Ware is in her kitchen, rifling through a selection of herbal teas. Settling on a soothing blend called Throat Coat, she fills two mugs with boiling water and drops the bags in.

"I've got a cough and you've lost your voice – ha, great!" she says, following our somewhat croaky introduction. "Let's go in the front room, it's nicer in there. You're alright with cats aren't you?"

Bob, the Ware family cat, allows himself a momentary purr as we take a seat, before returning his focus to reclining in silence. Settling on the sofa opposite *Music Week* in a jumper, jeans and slippers, the singer radiates relaxation and it feels more like we've come round to read the papers or watch Bargain Hunt than dissect her music industry story for the afternoon.

Over the course of our interview, the doorbell rings and Ware's cleaner arrives, it goes again for a delivery and, at one point, her phone buzzes with a call from manager Peter Loraine, whose ears may or may not be burning (in a good way). Later, Ware interrupts herself mid-sentence to say, "My baby's up," her ears auto-tuned to hear her youngest son waking from a nap.

She has always been open, entertaining company and our conversation is replete with the usual mix of laughter and judicious use of the F-word. Today, though, something feels different. There is barely a hint of nervousness, not a trace of the "imposter syndrome" Ware has referenced so often in her career.

"It's funny, I finally understand the artist side of myself and it's taken me five albums, I feel *lucky*," she says, lingering on the last word. "I'm really comfortable in myself being an older woman in music, I feel very at ease and that's a nice feeling."

We're speaking ahead of the release of Ware's fifth album That! Feels Good!. Steeped in disco, soul, R&B and pop, the 10-track record is due on April 28 via EMI, where the singer has just signed for a further two albums. She moved across from Island before the release of her 2020 album What's Your Pleasure?, which has 66,426 sales to date according to the Official Charts Company and charted at No.3, a career peak for Ware.

Upbeat, extrovert and disco-heavy, it marked a sharp turn away from the serene ballads that had been her calling card. The new album underlines that shift, cementing both Ware's new era and her relationships with EMI and Fascination Management.

The major's co-president Rebecca Allen took over in June 2020, the month Ware's last album came out, and the singer has emerged as a poster act for EMI's new era.

"She's found her best voice, she feels free and happy and you can hear that," Allen tells *Music Week*. "We're creating an environment where she can be the best version of herself and I feel proud of that."

Peter Loraine, meanwhile, confides that he knew Ware was ready for her golden era from the moment they first met five years ago.

"I really do think Jessie's a proper superstar," says the manager, who has helped mastermind Ware's new aesthetic, adding dancers and upping the ante of her performances. "From the minute I met her I was like, 'You really are amazing.' I feel like we're just getting started. It's not that hard to map out the next 10 years, when we'll tour, when another record will fall, what other projects we'll do..."

For now, though, Ware is focused on That! Feels Good!

"My last album is not a cold record, but when I started it I was quite frustrated and lost and needed dance music to pull me out of a fear of being in music," says Ware, who was jaded to the point of considering quitting altogether. "The new record is a dance album in another way, it's groovier, warmer, more colourful and even more confident. There's an authenticity that feels really reassuring to me as an artist, I'm really making steps. I've earned my stripes now."

Loraine, who gifted Ware Ian Schrager's Studio 54 coffee table book after their first meeting, has played a key role in enabling the singer to feel the highs. So too has day-to-day manager Sarah Jackson.

"It's changed my life, my mindset is completely different," she says. "Peter is thoughtful, engaged and supportive but he's a realist and he's got huge experience. He's a good person, and that's the thing, there *are* good people in music. There's also a stereotype of the type of person that's in music and there's plenty of them still there, don't get me wrong, but once I'd had pure kindness and intelligence... There's just optimism with him and Sarah, they made me feel excited about being me again."

In tandem, EMI have restored Ware's faith in labels.

"I've sometimes thought of the label as an enemy and I don't think that's fair and it doesn't give credit to the people that work tirelessly for you," she says. "I've never been in at a label more and felt more connected as I have with EMI, and this is my fifth record. I was always kept at arm's length away from them, but EMI respect that we go and get it done. I did the A&R on the record and I appreciate that they let me do that."

Now, aged 38, the London-born artist, English literature graduate and one-time aspiring journalist is in full renaissance mode, buoyed by the sense of freedom What's Your Pleasure? has given her. Since its release she supported Harry Styles ("I love him, but he's yet to come round for a Friday night dinner, my mum is on standby!"), headlined Glastonbury's Park Stage and played to tens of thousands in Chile and Brazil. Finally feeling yourself is a big admission to make after five records, but Ware is philosophical about her path to this point.

"My past records are like ex-boyfriends, well, they're not all exes," she smiles. "It's taken a long time, but I feel like I deserve to be here. We've managed to hide the rocky bits and ride the storm, now I'm just going to enjoy it."

Ware had been something of a hipster's choice ever since emerging as a vocalist on bassy electronic tracks by the likes of Man Like Me, Joker and SBTRKT. She signed to Island-affiliated, club-focused label PMR and her 2012 Mercury-nominated Top 5 debut Devotion (140,486 sales) was shaped by Sade and The Weeknd's House Of Balloons. She went on to work on Disclosure's Settle, before her glossy second album Tough Love (108,839 sales) arrived in 2014, reaching for the mainstream via tracks such as Ed Sheeran co-write Say You Love Me (179,740,761 Spotify streams). Glasshouse, released in 2017, was sleeker still but Ware, who had her first child in 2016, looks back upon its release with mixed feelings and emerged from the campaign at a low ebb.

"I did it for the wrong reasons, I was trying to bang on the doors of these male suits and prove that you can have it all, do it all and still remain relevant, but actually it felt really impossible," she says. "I was also reaching, and kind of failing, because people didn't want to hear it and I was really blue and struggling. That was quite hard."

When the Glasshouse tour finished, Ware parted ways with her previous management and thought seriously about pursuing other ventures. In 2017, she had launched the Table Manners podcast with her mother Lennie, where her friend Sam Smith was the first guest, and it was building momentum that would snowball.

In the end, it was a frank conversation with David Joseph, chairman & CEO of Universal Music UK, that convinced her to make another album.

"David Joseph has always been incredible to me and I'll never forget that he let me move labels when I was really desperate," Ware says, a hint of trepidation in her voice. "I was so unhappy and he could see it and he listened to me and supported me. He was kind

ROLE CALL
MEET TEAM JESSIE WARE

Management: Peter Loraine, Sarah Jackson (Fascination Management)
Label: EMI
CEO & chairman: David Joseph
Presidents: Becky Allen, Jo Charrington
MD: Lucy Dann
Marketing: David Balls
Digital Marketing: Dylan Walsh
Publisher: Universal Music Publishing Group
Agent: Lucy Dickins, Jonny Greenfield (WME)
Print And Online Press: Jordan Shepley, Laura Sinclair (DawBell)
Radio: Charley Burns (Illustrious PR), Mark Rankin (EMI)
TV: Karen Williams (Big Sister)

"I was trying to bang on the door of these male suits and prove that you can have it all"
JESSIE WARE

Ware its at: *Jessie Ware and (opposite page, top to bottom) with Fascination's Sarah Jackson and Peter Loraine, and EMI's Rebecca Allen and Jo Charrington*

> "Making music can become so self-involved, it's all about you and that can feel icky and gross"
> **JESSIE WARE**

when I didn't think there was much kindness left. I respect him so much."

And so Jessie Ware moved from Island to EMI, with Joseph's words of encouragement ringing in her ears.

"He'd given me a lifeline and I had to do the other bit," she says. "The big top dog at Universal was essentially looking out for me, he knew I was not happy, I hadn't had a successful last record and he was still willing to let me try and pursue this. But he was like, 'Jessie, you know, this needs to work,' and I knew it needed to work too! Weirdly, it stayed with me, but it wasn't driving the sessions, I wasn't like, 'Well, what's DJ gonna [think]?' I felt supported and like I could do my work and that was a really great feeling."

When *Music Week* spoke to Ware and her team in 2020, Joseph was unequivocal in his praise. "We adore Jessie and we all want her to win," he said, adding that her "natural talent and fearless curiosity" have allowed her to "consistently reimagine her art while never being afraid to reinvent".

Those comments are underlined by That! Feels Good!, which bends Ware's sound in new directions. Alongside previous collaborators James Ford (Arctic Monkeys, Florence + The Machine), Danny Parker (Shawn Mendes, Nick Jonas) and Shungudzo Kuyimba (Little Mix), Ware added Stuart Price (Madonna, Dua Lipa) and Sarah Hudson (Dua Lipa, Katy Perry) to the mix, resulting in a sharp record, focused squarely on the dancefloor.

Lead track Free Yourself (debuted at Glastonbury last summer) and second single Pearls (equal parts I'm Every Woman and Can't Get You Out Of My Head) thrill and pulsate, while the likes of Hello Love and Lightning show that even Ware's dreamier side now has a harder edge.

"I was in a much happier place going into this record, so I wanted it to feel triumphant, colourful and positive, without sounding saccharine," she says. "It was really fun to throw everything at it and not think that anything was too much, to have different moments and personalities."

The opener begins with breathy repetitions of, '*That feels good*,' sent in via WhatsApp from a cast of friends including producer Benny Blanco and Roísín Murphy. Exaggerated spoken word sections crop up often, hamming things up deliberately. Ware wanted the album to feel glitzy, slathered with sparkle.

"Lyrically, it's storytelling, but not necessarily all my stories," she says. "It's about sensuality, sexuality, confidence, empowerment, freedom, pleasure... It's really nice to be making music with ease that hopefully can be enjoyed with ease. I've definitely leant into – and this is probably the most uncool thing to say – melodrama, musical theatre and the art of performing a song."

It is pop with capital P, a concept Ware hasn't aligned herself with until now.

"I don't feel like I'm the most straightforward pop star, I was reluctant to enter into it," she says. "It's so weird that it took for me to be in my mid-30s to feel I can make the bangers. God, I'm making myself sound like a bloody old biddy! I'm an unconventional pop star, which means I can sit in different worlds quite comfortably."

It's true, Ware's music is multi-generational. Free Yourself was first played as Clara Amfo's Hottest Record on BBC Radio 1, Pearls is on the Radio 2 A List when we speak and Begin Again, her next single, is prime 6 Music material.

But Ware also straddles audiences beyond her songs. Table Manners has attracted 50 million listeners across 15 series and, after our interview, she is off to her mum's in Clapham to host Alastair Campbell on the latest episode. Ware, who runs her own production company, launched pregnancy podcast Is It Normal?, hosted a Donna Summer documentary on Radio 4 in 2020 and has just completed a stint filling in for Jo Whiley on Radio 2. She also has a TV show and a musical in the works. Then there's the Table Manners cookbook and Omelette, her book of food writing and memoir.

Ware couldn't imagine a life without her outside interests. So, we ask, would you say you have good business acumen?

"Apparently not when I signed my first deal!" she hoots. "But the podcast

has made it easier to be able to take more risks with music. It's very satisfying when you see something that doesn't feel like work become a really successful product. It scratches an itch that I had before I was a singer."

While she admits that her other ventures mean she can now say she's a success in business, not everything she's tried has worked.

"Baby clothes, that was a failure," she says, referring to the Anyware range she launched in 2019. "That was not being a good businesswoman. But I tried it, it's not the end of the world. I'm lucky that I get to have these opportunities and I want to keep trying things. Right now, it feels limitless..."

Those words, you'd imagine, would be music to the ears of any music executive, and judging by the beaming smile on Rebecca Allen's face, they certainly are.

We're on EMI's floor of Universal's London offices the week after our visit to Ware's house. The singer is here for her photo shoot and her presence has the place buzzing. Head of marketing David Balls is a blur of energy, creative director Rory Dewar is studying proofs of Ware's new album artwork and Peter Loraine is zipping around, the picture of a proud manager.

"Can I just say, I have this love affair with Jessie," says Allen, thrusting her phone at us with Ware's Spotify page open. "I'm just showing you because I listen to it all the time. I discovered Jessie through Say You Love Me, that track is on what I would call my forever playlist. When I got the job here, Jessie, along with Annie Mac, were the first two people to reach out and go, 'Wow, this is incredible, a female president...' and all of that. I remember Jessie saying, 'I'm so proud to be on a label where there's a female president,' she really leant in at a daunting moment. From that first text, she has supported me and I've supported her."

In fact, it was David Joseph who texted Allen's number to Ware, and the co-president is quick to underline Ware's importance to Universal. As well as her extension with EMI, Ware has signed a deal with Mercury Studios and Universal Globe, covering film and TV.

"It's Universal that are in the Jessie business, we happen to be her record label," Allen smiles, pointing to our dictaphone and adding, "We just love her and it's a genuine love, not just for your recorder."

Allen says their relationship has a family feel and she and Ware frequently swap stories about what their children are up to. The singer also reveals that Allen has shared tips on making the most of games of hide and seek to quickly attend to emails.

Of course, there's substance behind the good vibes. Indeed, Allen says that Ware exemplifies EMI's artist development ethos.

"We believe artist development is not just about the beginning," she says. "For Jessie this is album five, and what we do well is look after our artists no matter what point of their career they're at. Artist development is about evolution, reaching new audiences, growing our artists, their propositions, their music. And Jessie is *all* of that."

Allen cites recent successes for EMI's Sir Elton John, Loyle Carner and Shania Twain to back up her point.

"A lot of labels focus on a youth culture, whereas we concentrate on all audiences and [working with] music and artists that can speak to somebody no matter their age, background or where they come from, and that's really important," she says.

That thinking feeds into EMI's plans for Ware's new album, which David Balls is hoping will be the latest in his 15-strong line of No.1 campaigns.

"We've got a list of all the activations you can do but you just never know," he says. "The last one went to No.3 and we want to go higher. When it comes out people can make their own judgments, but it is such a strong album, there's a song for everybody on there."

Ware is due to front Spotify's Equal playlist, while there's activity planned with Apple Music and Amazon Music, too. She took part in Radio 2's Piano Room earlier this year, belting out Pearls and covering Cher's Believe ("Before, I would've been terrified, but I was like, 'No, I'm gonna grab it by the horns, let's *go* Ken Bruce!' And it was really successful," she says).

Balls explains that EMI is leaning heavily on the lockdown success of What's Your Pleasure? to grow Ware's impact.

"Her fanbase has evolved quite a lot," he says. "She's got a really huge LGBTQIA+ audience and she feels really supported and empowered by that, so that is definitely one of the areas we cater to. But her biggest is still 28-34 year old women, so we're making sure we've got a broad range of content to roll out."

Led by Allen and Jo Charrington, EMI is working with emerging stars Mae Muller, Caity Baser, Mae Stephens and Bellah Mae, and Allen says Ware can be an example for them. What's more, she hopes EMI's work with Ware can show the industry a way forward.

"To see more women running companies, more women in A&R, more young female artists coming through that see people like Jessie trailblazing... that's got to be our hope," she says. "The fact we're having this conversation is really important, it's when these conversations didn't happen that was the biggest issue. Now they're happening, change will come, because people give a shit."

Allen and Charrington will continue to lead the charge.

"You know people are calling us ShEMI?" Allen smiles. "We love that, but it's important to say, Jessie's a mum, she's got three kids and that's aspirational. We're talking about pairing her with some of our younger acts, she's got her finger on the pulse musically too, and that's exciting."

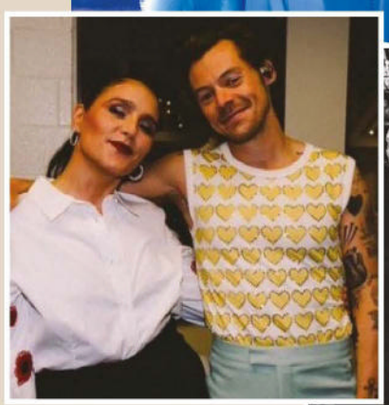
Allen refutes the notion that it's more difficult for a pop star five albums in to cut through.

"There's so much opportunity for Jessie and she's just an important artist, so it shouldn't come down to how old she is," Allen says. "Is the music good? Do you feel a connection with that artist? That's what matters. If the music makes you feel something, then fucking great. End of."

Unsurprisingly, it's a hard agree from Peter Loraine.

"People really like Jessie, a lot of younger female artists in particular really look up to her," he says. "And I would like to say that it's different than it was years ago, [when it was] like, 'Are you too old to be in this magazine or on this TV show?' I don't think it matters and there aren't the same kind of outlets anyway."

Loraine praises Ware's will to cast her net as widely as she can.



Everyware, all at once: *(Clockwise from top) Jessie Ware on stage at O2 Academy Brixton, celebrating backstage at Glastonbury and with Harry Styles in Chicago*

> "We want to see more young women being inspired by Jessie's trailblazing"
> **REBECCA ALLEN EMI**

PHOTOS: Carsten Windhorst, Andrew Cooper, Jessie Ware

"Jessie once said to me she didn't mind who listened to her music as long as it was listened to and I loved that," he says. "So if we're on a DSP playlist or a radio station that might seem a bit odd she's like, 'Great, someone else will hear it!' And I thought, 'Yeah, good for you, smart answer.'"

The revelations from her team all point to one thing: the real ace up their sleeve is not just the pop power or podcasts, but Jessie Ware herself.

"This is all a result of Jessie being Jessie," Loraine says. "She is who you hear and who you see, it's not like you can make that stuff up. She does appeal to a lot of people and that's obviously great for us, but it's not something that you can manufacture, that's who she is..."

There's no mistaking Jessie Ware in the throng of people filling Granary Square in Kings Cross.

Wrapped up in a coat with her hair in curlers, she emanates pop star energy, flanked by her team as the entire Universal office filters out into the drizzle after a fire alarm test. Our shoot is on hold and there's only one thing for it.

"Have you had breakfast?" she asks us. "Yes? Well let's have another one."

We take shelter in a restaurant and, before we can take our seat, there's a moment's pause while a stylist attends to a fallen curl. Then, we go on a deep dive into the menu, Ware orders an omelette and approves our choice of scrambled eggs.

"Elevenses," she says. "Perfect."

Conversation flits from the next steps of her album campaign to various family engagements, the trip out she and her kids enjoyed at the weekend, her plans to cook for friends later in the week.

This is who Jessie Ware is – lots of things, all at once.

"There are many different hats that I wear in my career and I also have a voice that can do lots of different things and I'm no longer hiding that," she says. "I'm having the best time ever, I think the new record represents where I'm at in my career and my life. My job as a musician and an artist is to entertain and let people escape. That's the intention of this record, it's not to prove anything to anybody."

Ware is done with all that. In making That! Feels Good! she has found a way to release the pressure associated with being a pop star.

"I've got more in the tank for sure, but I feel content," she says. "It's not meant to sound egotistical, but I really believe that [making music] can become so self-involved, it's all about you and you can become so self-conscious and it's icky and a bit gross."

Parenthood has helped Ware gain new perspective, so too has the runaway success of Table Manners.

"It's a lot of spinning plates, but it works better for me that way," she says. "It means there's not this mad onus on the music to be this thing that is everything."

Now into her second decade as an artist, the joy of such freedom is not lost on Ware, who was so nervous the first time she played Later... With Jools Holland that she sought the services of a hypnotherapist.

"I used to keep worrying about what was happening next and I was so fearful of it all I didn't actually enjoy the moments, like being up for a Mercury and having a Top 5," she says. "This is such a weird job that can feel really taxing and stressful, I almost felt like time was running out. I wish I'd just enjoyed it more."

While Ware says that's been her biggest lesson so far, she suggests there are plenty more and says her door is open if any aspiring artists need advice about navigating the music industry.

"I think it's really hard to be a young pop star, I feel very lucky that I was not pigeonholed into it," she says. "Then, when the label was surprised by the success of Devotion, you feel this sudden pressure, like, 'Okay what have you got next?' It's incredibly difficult, and I was older as well, I got signed at 27. Imagine being in your early twenties or even a teenager and having to make executive decisions about your career and life when you're learning how to live."

Our time with Ware comes after the fall-out from the BRITs' all-male Artist Of The Year shortlist and the revelation of a Glastonbury bill with no women headliners on the Pyramid Stage. And while Ware has the utmost respect for Emily Eavis and values the BRITs, she's proud to be a voice for change.

"The people I'm inspired by are majority women or queer artists," she says. "Roísín Murphy, Rina Sawayama, Charli XCX, Haim, Taylor Swift, Florence Welch, Lady Gaga... My world is governed by really strong female artists. When it comes to awards, is it the be-all and end-all? No. I expect this album to get nominated at the BRITs because I think it's my best record, but does that work out? No, it doesn't always fucking work out, Rina and Charli should've been up for Best Artist."

Ware has six BRIT nominations to her name, but is yet to win one. She'll likely be a strong contender at the 2024 edition, but she's looking far beyond that. Despite Covid delaying her previous tour ("Financially, it bruised me horrendously") live has been a cornerstone of Fascination's strategy and Ware will soon announce her biggest UK dates yet. The plan is to be here for decades to come.

"I'm really into my '80s music and I go and see artists that I liked when I was younger," says Loraine. "I said to Jessie, 'If you're Belinda Carlisle you can go and play in dozens of different countries because you've got a setlist of so many songs that everybody knows and you've got a career for the rest of your life.' I want Jessie to have songs like that, where she can still be performing them in 10, 20 years and even further if she wants."

Rebecca Allen says that EMI will do all they can to help ensure Ware can put out the music that will make it happen.

"Success with artists on albums four and five is such a great business to be in because it's the forever business," she says. "You want to have artists on your label forever and have that beautiful relationship. We were thrilled when Jessie wanted to re-sign with us because we know there's so much more to come."

Decades-long pop careers have been in Ware's thoughts of late. She's cultivating a new friendship with Kylie Minogue after they worked together on Kiss Of Life from the Australian's 2021 reissue of Disco, while Table Manners recently welcomed Pink, who Ware says is "fucking great!"

"There's constant focus on longevity for me," she says. "I'm not very celeb-y and I'm certainly not a TikTok sensation, although it'd be great if one of my old tunes gets a fucking resurrection on there! But I've always been regarded as a catalogue artist, which I think is the highest compliment, that people believe in me to be able to have a catalogue that hopefully has a timelessness to it and can travel."

With our time in Jessie Ware's pre-album whirlwind at an end, it seems unthinkable now that she almost quit music. Perhaps that's what it took for her to unlock her reinvention as a singer, performer, broadcaster and the driving force behind a growing pop empire.

"As soon as I opened myself up to other things, it made music so much easier," she offers before we say goodbye. "That won't work for everyone and it doesn't need to, but it's been my secret power."

Pod goals: *(Clockwise from top) Jessie Ware with Kim Petras and mum Lennie for Table Manners, with Dua Lipa and at the Mercury Prize show in 2012*

"Jessie appeals to a lot of people and that's not something you can manufacture"
PETER LORAINE FASCINATION MANAGEMENT

PHOTOS: Ollie Millington, Dave J Hogan, Fred Duval, Getty Images

“I wear so many different hats in my career and I’m having the best time ever”
JESSIE WARE

THE Music Week INTERVIEW

SAFIYA LAMBIE-KNIGHT

Safiya Lambie-Knight is a year into her role as head of music for the UK & Ireland at **Spotify**, and she is already making her mark. Here, *Music Week* meets the executive during a busy time for the streaming giant to uncover her vision, hear what Spotify can do to boost emerging domestic talent and find out why she'll never stop fighting for a fairer playing field for artists and executives alike...

WORDS: ANNA FIELDING **PHOTOS:** LOUISE HAYWOOD-SCHIEFER

Spotify's new head of music for the UK & Ireland has a clear goal in mind and she wastes no time in spelling it out to *Music Week*.

"I want to build a space for under-represented voices," says Safiya Lambie-Knight, pointedly. She has been in her new role at Spotify – which launched a $100 million Creator Equity Fund to support marginalised groups in 2022 – for a year, and she lights up when she talks about the ways in which it is reaching out to all areas of the music industry.

"We have the programmes like Glow, for LGBTQIA+ people, Equal, which is for women creators, and Frequency, our programme for Black creators," she says, settling quickly into her first in-depth sit down with *Music Week* at Spotify's London HQ. "I think it's so important that we embed that thinking into the day-to-day of what we do and how we make decisions as a team."

Reporting to UK boss Tom Connaughton, Lambie-Knight took on the head of music role from Music Week Women In Music Award winner Sulinna Ong, who moved to LA to become Spotify's global head of editorial at the beginning of last year. It was a natural step up. Music has always been a constant for Lambie-Knight, whose father was a sound engineer.

"I'm Caribbean, so carnival and things like that are a really important part of my heritage and my life," she says.

Ever since she broke into the business, those passions have driven her work. Lambie-Knight has been part of the Spotify team for over four years – playing a key role in the growth of playlist brands such as Who We Be – and has been in the industry for 13, starting her career at West One Music before moving to Lucid and then Vevo. She joined Spotify as a genre specialist with a remit to "build out our strategy around UK hip-hop, rap, R&B, Afrobeats, dancehall and everything in between". She then went on to lead the artist & label partnerships team in the UK and Ireland, spending just 10 months in that role before taking her current one, where she heads up a team of 19.

"The most important thing to me is the team and the space I'm helping to create for the next generation," Lambie-Knight smiles. She believes that the team she's building can impact not just the rest of the company, but the wider business too.

"It's really important for the [whole] music industry," she continues. "I like helping artists, I like people to feel like they're supported by the work that we do and the same applies to the team. For me, it's really about building that space."

Being a figurehead for Spotify in the UK and Ireland is still something of a novelty for the executive, but now her work is there for all to see.

"I've always been very much a behind-the-scenes person," admits the executive, who seeks respite from her phone by indulging in her passion for cooking. "I'm an introvert and I don't really like attention, so I've always really been focused on doing the work, getting things done and helping people."

Lambie-Knight's career has two main strands running through it: uncovering new talent and campaigning for a more equal music industry. In recent years, she has become more and more prominent as an advocate for change. She was inducted into the Music Week Women In Music Awards Roll Of Honour in 2020 and is proudly associated with Carla Marie Williams' Girls I Rate project. Also in 2020, she starred on the cover of *Music Week* alongside Williams, Shola Ama, Nao and Adele White in a celebration of Black women in the industry.

"It's always been a challenge," Lambie-Knight says. "We talk about building equitable spaces for diverse people a lot, but everybody's journey is different, you have to listen and people have different needs. The hardest thing is when you are just trying to fit into an existing model for companies and leadership roles. There are definitely more Black women in senior positions now, but there's still a way to go. It still feels like a battle."

Before we get stuck into all things Spotify, Lambie-Knight issues a rallying cry to her peers in the business.

"If you're in these roles, you're still a person that has to identify the next [challenge] and tell people and be really clear," she affirms. "Things have changed, but not drastically enough that we can stop talking about this, it still has to be at the top of everybody's agenda."

Spotify has, of course, also been very high on the music industry's agenda since it was formed in 2006, and our conversation with Lambie-Knight falls during a busy week. Rosalía has just been unveiled as the latest artist (following on from Drake) whose logo will feature on shirts worn by FC Barcelona, just one strand of the mega sponsorship deal that was struck in March last year.

"The deal has had a real positive impact," says Lambie-Knight. "It has allowed us to support artists' releases using the screens at the stadium, which is really exciting, especially for UK artists to get that visibility."

We speak the day before Spotify's latest Stream On event in

COVER PHOTO: Stony Johnson

Knight tales: *Safiya Lambie-Knight, photographed for Music Week at Spotify HQ in February and (inset) on our cover in 2020*

"I've grown up in this industry and it has not been easy, I want to create a safe space where people feel listened to"

SAFIYA LAMBIE-KNIGHT

"New artists are constantly opening themselves up to people's opinions, and that is quite difficult"

SAFIYA LAMBIE-KNIGHT

LA, at which founder and CEO Daniel Ek led a presentation that unveiled a raft of changes in support of its aim to nurture "even more creators across new formats".

Along with a revamp of the app and the news that Spotify has surpassed 500 million monthly active users came a new edition of Spotify's Loud & Clear report. It revealed that, as of 2022, Spotify's all-time payouts to the industry are approaching $40 billion (both recording and publishing royalties). According to the report, Spotify accounts for more than 20% of global recorded music revenue, while the number of artists generating $1m, as well as those generating $10,000+, has more than doubled over the past five years.

As the debate around remuneration continues to rage, Ek's keynote underlined Spotify's commitment to helping creators "establish a career, thrive and grow".

Lambie-Knight echoes his sentiments.

"The amount of music being released now is a big challenge for the whole industry," she says. "We're offering more opportunities to creators to make content and, for my team, it's doing that within the evolution of Spotify as a whole. When people are about to release an album, project or song, we want to be at the forefront of their minds. We want them to feel like they can come to us."

In turn, Lambie-Knight believes more artists will equal more Spotify users. The company hit the 200 million paid subscriber mark at the end of last year.

"Daniel Ek has said he wouldn't rule out an increase [in prices], so we could expect that at some point in the future," says Lambie-Knight. "The UK and Ireland is a mature market, so we need to think about doing things that will differentiate us. My team's job is to connect the audience to the artists and I think subscriber growth is a really strong indicator of the appetite that exists for those artists."

With that, it's time to delve deeper into Lambie-Knight's vision for Spotify, talk new music, genre, diversity and the fight for fairness...

Knight life: *Safiya Lambie-Knight with her team at the BRITs in February (top) and with Natalie Wade at a Cat's Mother event last year (bottom)*

You've been in your new role for a year now. What impact do you think you've made so far?

"I joined Spotify in a very different role. But I was able to see the elements of the team and how everybody worked. I also worked really closely with Sulinna [Ong] when she was building the team. So, in terms of the team I now lead, I've had a part to play in quite a lot of their journeys. I feel quite lucky that I've inherited a team that I've helped to build. I'm really passionate about diversity, and we work with a lot of different artists, managers, labels and people across the industry, so cementing thinking about diversity into our vision is really important. Embedding that culture has been really important to me."

Sulinna has a high profile. How does it feel to follow on from her?

"Sulinna is great. We still talk regularly and I learned a huge amount from her. But it's about making a role your own, and we are quite different characters. I've been in the industry for just over 13 years, across all different parts of it. Now, what's interesting is that a lot of people I have been on this journey with are now in different parts of the industry, at labels and things. But I will continue to make the role my own."

Speaking of former Spotify execs working at labels, Austin Daboh is EVP at Atlantic. Could you ever foresee a similar path for yourself?

"The future of the music industry is a really interesting thing. I think that roles have diversified quite a lot recently and things will continue to shift. I really enjoy seeing how it all works together and, while I like to consider the role Spotify plays within the wider landscape, I think it's interesting to see what opportunities exist. Obviously, streaming has been such an integral part of the past few years. And for me, going from Vevo to Spotify, I've been in both video and audio. I work so closely with labels and I really enjoy that side of it, but I really enjoy being in tech as well."

How would you rate the work Spotify has done since you first joined?

"When I started, I learned a lot in terms of under-served genres and under-served voices on the platform. The work that we did in UK rap from the early days was really important. We built out the Who We Be brand, which included Who We Be Live and podcasts and things like that. I think that has been really important because it's become part of our team and everything that we do. That has been important in thinking about how we can support other under-served genres and voices, because there's work to be done."

Does Spotify's increasing activity with podcasts pose a threat to its ability to champion music?

"Podcasts have always been part of our journey. Things like Who We Be Talks and Decode are important music-specific podcasts that mean we are able to tell artists' stories, the things you might not get through music alone. So if we're able to also support an artist in the podcast space, that always proves to be really interesting and insightful. Our goal is to be the biggest audio network and having multiple things on the platform doesn't take away from music. The two aren't fighting against each other."

So you can use Who We Be as a model for other playlist brands?

"By being able to identify the things that are growing and evolving, where there are new audiences forming, that's where we have to move more quickly. What we learned working on UK rap, we can now apply to other genres and identify where opportunities lie. Take dance music, for example: this year we're thinking about what work we need to do to serve that audience correctly. The most important thing is doing things that are authentic, so we take our time to learn."

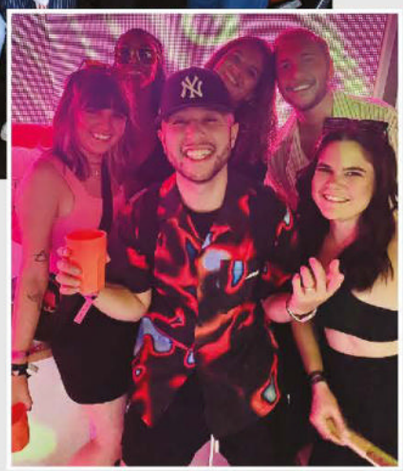
Your playlists have played a big role for various breaking artists in recent years. Do you think it is harder to cut through now?

"Yes, and then there's keeping people's attention. There's a lot more demand for artists to always be on, to become content creators, to do lots of things outside of making music. It becomes harder if that's not what they want to do, or what their passion necessarily is. I think it becomes even harder because you're constantly opening yourself up to people's opinions. For young artists, that is probably quite difficult. Personally, I am not a huge fan of social media. I don't really post because I'm firmly behind the scenes, and I like it that way. But I always look at artists and think it must be quite hard, especially at the start."

Where is the next big UK breakthrough coming from, genre-wise?

"I would love it to be R&B. It's diverse in terms of gender, there are a lot more women in R&B. So I would love it to be that we, as a music market, are able to help support that. Obviously, there are a lot of new artists like FLO who are having a really big year already. But there's a lot of new and exciting talent in that space. I'm massively championing it."

PHOTO: Alima Faye



Stream come true: *Safiya Lambie-Knight with Sam Smith and team (top) and Jax Jones and team (bottom)*

What can Spotify do to help more acts go mainstream?
"It takes a lot more time to really get there with artists these days. Our Radar project is just one part of what we do for emerging artists, possibly the most important. But it's about the ongoing work, we don't want it to be a moment in time. In the UK, we have a format called Radar First Listen, where we pick an artist every week to get a certain amount of support within New Music Friday and other relevant genre spaces. We've updated that so we're featuring and supporting artists within more genre spaces and on playlist covers. We also have Fresh Finds, which is for independent artists, and we'll be doing a campaign for the Our Generation playlist this year, too."

How much do you think artists really need Spotify?
"A big part of our job is in educating people on what Spotify is and what it does. Part of that is in building trust and being able to show examples of the work that we do. We speak to a lot of managers about that very fact, like, 'What do you want? What can we do? How can we partner with you? What do artists want to see from us?' There are specific artists who are big champions of Spotify. Central Cee features a shot of him looking at his Spotify For Artists numbers in a music video, for example. And, genuinely, this is what artists do, this is how they engage with the platform. Central Cee has gone from Radar-level in 2021 to the cover of RapCaviar. Artists have a continual journey on the platform."

But should artists be paid more by DSPs? It's getting harder for them to establish a living, which in turn could mean that the industry becomes less open to people from all backgrounds...
"Our Loud & Clear report provides some of the most up-to-date information, because we really broke down all of the royalty systems and how everything works in the streaming economy and what Spotify's part is within that. Also, there's more music being released now than ever before, which is a challenge for the industry as a whole. When I started, 20,000 songs went live every day and now it's 100,000. It's a lot. So I think some of it is in transparency and information sharing and understanding what it means, rather than saying I think that anybody should do anything more or differently. It's too complex, there are too many different levels of artists and too many different questions."

In 2022, you launched the Creator Equity Fund to support creatives from historically marginalised groups. What tangible impact has it made so far?
"This year, we're looking at opportunities to support both Glow and the Black community in the UK. We've done a lot of work already, but we can always do more. We've been partnered with Notting Hill Carnival since 2020, which sees us support them as a charitable organisation, and also [on platform] by amplifying the soundsystems and DJs within their ecosystem. Through the Fund, we will be able to amplify some of the work that we've historically done in those spaces and support different genres. A big part of the work in the UK will also go towards supporting genres that are not historically Black genres, like indie, for example, and seeing what we can do there."

Can your work in diversity be a lesson to the rest of the business?
"The industry has always been very London-centric, so having people on your team who are not from London is a good start. We have a lot of people from a lot of different backgrounds in the team, so when things are happening, when artists are growing out of different parts of the UK, we're able to think about that. We've always had a commitment to doing things regionally, it's a priority for us. We did a big partnership with Ireland Music Week in October last year, and we were the only streaming company to be part of that. I'm excited about the music coming out of Ireland, and looking at the emerging R&B popping out of places like Manchester and Birmingham is really exciting too."

When you spoke to *Music Week* in 2020, you said that Black music hasn't always been seen as a mainstream proposition. Has that changed?
"Rap has become way more mainstream, but there's still a huge amount of work to do in other genres like R&B. I think there has been a shift for what would be considered traditionally Black music genres. There's definitely been an influx of brand support. You also see it in the people who have been hired across other parts of the industry. The fact I have moved from my first role at Spotify to become head of music is a great example. But there's more work to be done to support music and diversity and to create teams that are representative of the music."

Do you think your trajectory makes you a role model?
"I'm really passionate about this, because I've grown up in this industry and it's not been easy. What I want to create at Spotify, for my team, is a safe space where people feel listened to and heard. There have been times in my life where I've walked into a room and been made to feel it's definitely not for me. I'm part of Girls I Rate and I've been a mentor for them. I did a talk for The Cat's Mother last November with [co-founder] Natalie Wade. There were young women in the room who were all on their path to getting into the industry and just wanted to have a conversation and see someone who represented them."

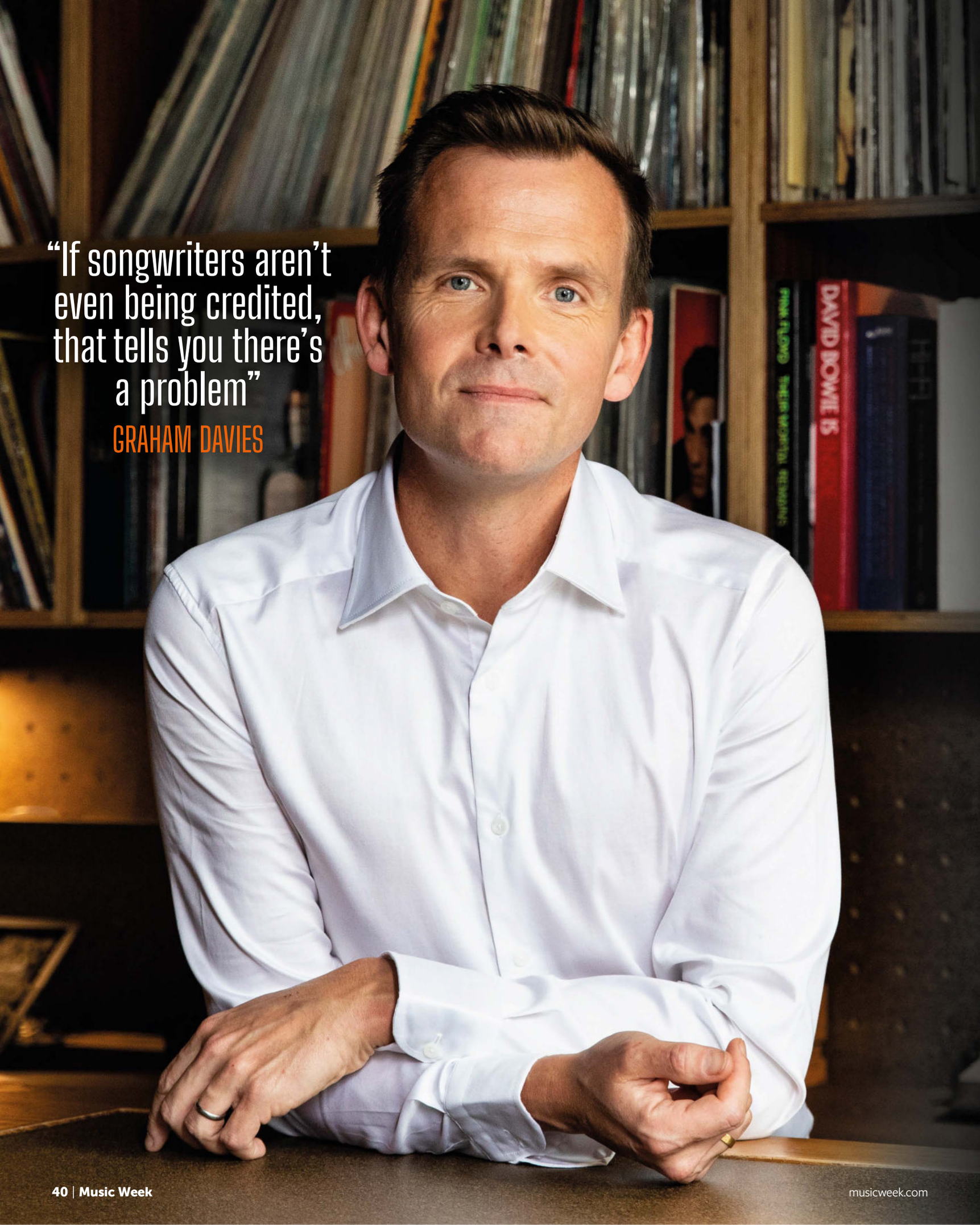
Does fighting for change in public ever take a toll?
"I have really enjoyed being able to help other people. Now I know I can use my experiences for making things better and be the person that will have those conversations with people at all levels and call things out. I'm not afraid to be that person, but it's hard to say it doesn't sometimes take a toll. Because there are things that happen on a regular basis and you sometimes think, 'Why is this still happening?' It's about having to step in and have conversations with people who are maybe a little bit unaware or ignorant to things that perhaps don't affect them. The thing is, this is my life, it's not just my job. I think a lot of people forget that they can switch off parts of their work life in their personal time. But I am a Black woman, always. It's not something that you forget about or take for granted. It's an integral part of who I am."

Finally, what do you want your legacy to be at Spotify?
"My team, and the work that we do for emerging artists. Having early conversations with artists like Jorja Smith and Arlo Parks has really helped shape what we do, and that won't change. The way in which we select artists is really important, making sure that we're always thinking about diversity. I want people to think of that when they're making decisions, because it's always important. I naturally think like that, but I want it to be embedded here."

PHOTOS: Safiya Lambie-Knight

"Rap has become way more mainstream, but there's still a huge amount of work to do in other genres like R&B"

SAFIYA LAMBIE-KNIGHT



"If songwriters aren't even being credited, that tells you there's a problem"

GRAHAM DAVIES

SONGS OF PRAISE

Back when **Graham Davies** joined **The Ivors Academy**, it was still known as BASCA, and the rebrand is far from the only change the CEO has implemented in five years. Here, ahead of the latest edition of its awards, he talks remuneration, hitmaking and equality, and calls on the industry to support songwriters...

WORDS: JAMES HANLEY **PHOTOS:** LOUISE HAYWOOD-SCHIEFER

Dreams can come true at The Ivors – and not just for the talent. Rubbing shoulders with international songwriting royalty at the annual bash is one of the perks of the job for Ivors Academy CEO Graham Davies.

"Stevie Wonder is a hero of mine, and to be able to see him collect his award and sing from the stage [in 2001] was amazing," reminisces Davies. "I also got to meet Kate Bush when she picked up one of her awards. But last year was very special. We had one year out because of the pandemic and came back as early as we possibly could [September 2021], which was brave of us, and full respect to the team for pulling through. But last year it felt like we were really back."

The Cure, Paul Heaton, Shakira, Dave, Little Simz, Sam Fender, Laura Mvula, Ed Sheeran and Peter Gabriel were among 2022's batch of winners.

"The room was packed and everyone was in such an amazing mood for that show; it was just glorious," smiles Davies. "Generally, the weather is always good on the day of the Ivors, and one of the high points for me is actually walking to the Grosvenor House Hotel, because you know you're going to have an amazing day and I love that."

In the lead-up to the 2023 Ivor Novello Awards, Davies is getting acquainted with another master of the craft, Sting, who will become an Ivors Academy Fellow – the highest honour the organisation bestows – at the May 18 ceremony. The Police legend will become the 23rd Fellow at the Academy, joining a roster that already includes the likes of Paul McCartney, Kate Bush, Elton John, Annie Lennox, Joan Armatrading, Barry Gibb and 2022 recipient Peter Gabriel.

Sting has won seven Ivor Novellos, including the Lifetime Achievement Award in 2002. And with more than 100 million albums sold with The Police and as a solo artist, his entrance into that pantheon of greats is overdue.

"Sting's global achievements are unbelievable," gushes Davies. "He is a huge internationally recognised artist. And I think 'artist' in the broadest sense, Sting's creative output has been very diverse and across many different art-forms. But his songwriting is something that stands out incredibly strongly, it has been really influential and he has been a fantastic advocate and spokesperson for UK songwriters. His music has spanned multiple genres, styles, collaborations, and has been relevant and current in every decade, so he's a hugely important person to our community."

The eloquent Davies greets *Music Week* over Zoom from South By Southwest in Austin, Texas, where The Ivors Academy is involved in The British Embassy, the official UK residency at SXSW. Davies is approaching his five-year anniversary at his place of work, joining initially as interim CEO in June 2018, when it was still known as BASCA (British Academy Of Songwriters, Composers And Authors). He previously served a 20-year stint at PRS For Music as a senior executive running strategy and digital transformation.

"I joined [BASCA] as interim when the Academy appointed a new board, and it was a great time to arrive because the new board had a lot of ambition," he reflects. "The key things that we set out to do were to strengthen the organisation and hone in on our mission and our purpose. We're an organisation that is exclusively dedicated to writers – whether that's songwriters or composers – and to fight the corner of this group of incredibly important individuals that power the music that we love, but are actually not recognised enough."

Davies contends that the Academy "didn't have a strong enough voice" before.

"It didn't have a strong enough identity," he offers. "And so we had a lot of work to do around getting our campaigning moving, but also cultivating the community. I think the community had been a bit dispersed previously and we needed them to come together to support each other and ensure that this is

a career path that will be secure for the coming generation."

Davies breaks down the association's quest as ensuring that "the rights, royalties and livelihoods of songwriters and composers are defended and reinforced."

"We provide lots of opportunities for members to get involved," he explains. "They have the opportunity to get elected. We also have councils and lots of activities and events that enable the community to be informed and look after their careers in the best way. That set of activities, events and advice is the core of what we're providing, but the other part of it is that we offer inspiration and recognition through our awards. Our new five-year strategy is global recognition of writers. The Ivors are valued very, very highly by those that receive them. But we need to grow that recognition much bigger."

BASCA's name change to The Ivors Academy in 2019 was more than just cosmetic; the move marked the start of a conscious effort to strengthen and amplify its voice in the streaming era.

"The phrase that I tend to use is that it was a change of symbol, but it was also a symbol of change," explains Davies. "And I think really what sat behind that was that it was very important for the Academy to change how it was perceived, and who it was for."

Davies is particularly proud of that aspect of The Ivors' evolution.

"One of the things I think we have been very successful on is becoming much more diverse, whether it's in terms of the board, our member senate or even our employees," he says. "So for me, the new branding was to say, 'We need to reposition ourselves.' The demographic for the organisation needed to shift a lot younger."

The trade body announced a series of moves aimed at increasing diversity on its board at its 2020 AGM, and created a new code of ethics and Ethics Committee to review future and past award decision-making. Forty songwriters and composers were elected to its member senate the following year to represent members' views, with 50% of the senators identifying as women (up 13% from the last election in 2018), 40% Black, Asian and minority ethnic (up 32% from 2018) and 13% declaring a disability.

"We have under-25s on our board," adds Davies. "That is a way for us to stay relevant, because the issues that we campaign on – and that matter to us – come from the people that are involved."

In keeping with that ethos, the Academy runs Inside Track, an artist development programme for those facing barriers to accessing the music industry. It also introduced the Rising Star Award in 2020, with Mysie, Holly Humberstone and most recently Naomi Kimpenu taking the honour.

"It was definitely a gap," suggests Davies. "I mean, [an artist of] any age can pick up an Ivor in the main categories, but there was this space in terms of songwriters who are not yet fully established. We opened that out so anyone could enter. Up until then, the Ivors had been limited somewhat to mainly industry invitations."

Davies states that the nominees for the award are to be given increased support.

"We are looking now, post-Covid, to give development opportunities to those that get nominated," he says. "Hopefully it can be the springboard to the next step in their career."

The changes at the ceremony don't stop there. Lauren Laverne is succeeding Paul Gambaccini, who has presented the Ivors since 1988, as host ("She's filling some very well worn shoes") and Amazon Music has replaced Apple Music as headline sponsor. This year will also see the reintroduction of live performances at the event.

"One of the step changes was to get Apple Music as the sponsor to move the Ivors away from being something that was very much a behind-closed-doors industry lunch," notes Davies. "The Apple Music partnership was important to the journey we've been on in terms of relevance. And now, the Amazon Music sponsorship is equally about how we stay relevant. We're looking at how we get as much engagement from the industry as we can, of course, but also the public, because if people know about the awards, they know about the writers. It's about using the awards as a platform to increase engagement in the songwriting profession."

When it comes to modern hitmaking, Davies detects a shift away from the trend for multiple songwriters populating the biggest hits in the late 2010s.

"I don't know if [the average number of writers on a song] is falling, but I don't think it's increasing," he observes. "The process continues to evolve. We had a #PaySongwriters campaign, which reflected that if a songwriter's time is not paid for in a writing session, it's almost like a free resource. You can just add as many songwriters as you want, because it's not costing you anything at that point of creation. We were saying that, if a songwriter is invited to a writing session, they should get a per diem to cover their basic costs. That's around respecting the time and contribution of songwriters."

Davies also touches upon the seemingly growing preference for smaller songwriting teams, exemplified by Harry Styles' work with Tom Hull and Tyler Johnson on Harry's House.

A Novello approach: *Graham Davies (back row, middle) with The Ivors Academy team and (opposite page, top to bottom) Davies with Naomi Kimpenu and Dotty; Rising Star nominees Luz, Ashaine White, Kimpenu and Matilda Mann; Sam Fender and Cathy Dennis*

"We've seen some really strong relationships," he says. "If you look at Harry Styles' album, for instance; I think songwriter, artist and producer relationships are where inspirational and uplifting music is coming from. The other thing that we've seen, I'm pleased to say, is a lot of female songwriters coming through – particularly in our Rising Star [award]. That is over-indexed significantly on female singer-songwriters, and I think that trend is continuing."

#BrokenRecord campaign leader Tom Gray took over from Crispin Hunt as Ivors Academy chair after being elected last year. Gray's often combative stance on streaming reform has ruffled a few feathers in the industry, but Davies sees the Gomez musician's influence as a huge positive.

"I'm so lucky to have Tom at the helm, who is prepared to put the energy into this, because it does take a lot of energy to stand up for the issues that we're standing up for," he says. "He's fantastic

“The DCMS inquiry brought discussion, but action is better”
GRAHAM DAVIES

to work with. Tom is very knowledgeable and skilful in terms of understanding the industry and how that interfaces with policy, and I think he does us all a great service. It's important that we have creators with a very authentic voice, who can speak their truth."

Davies was in the spotlight himself two years ago when he appeared before MPs as part of the DCMS Committee inquiry into the economics of streaming following the Academy's own #FixStreaming campaign, which ran alongside #BrokenRecord. The subsequent report made several recommendations in line with the trade body's own reform agenda for the industry.

All things considered, Davies believes that the DCMS inquiry has "achieved a huge amount".

"Prior to that, the industry had not opened itself up for this discussion," he contends. "Discussion is good, but action is better. We need something tangible, of course, but you have to start with catching up on an opening out of issues that have not seen the light of day as they should have done. I don't think there's anyone who either participated, or who watched [the DCMS inquiry], who hasn't felt that we have all learned an awful lot from it. We are so appreciative of the work of the DCMS select committee, I think they do a great job. I think they ask very sensible questions. And long may it continue."

Of late, the streaming remuneration model has even come under scrutiny from Universal Music CEO and chairman Sir Lucian Grainge, who revealed that the major is exploring new ideas in a memo to staff in January. Universal has since revealed that it is working with Tidal and Deezer. New Warner Music Group CEO Robert Kyncl has also spoken out on the issue, telling attendees of Morgan Stanley's Media And Telecom conference in March that it is up to the whole industry to "figure out a new model that drives the value of music up."

That the matter is even being discussed at such levels in public is testament to the work of the DCMS committee and movements like #FixStreaming, suggests Davies.

"It's great to hear Universal and Warner talking about remuneration reforms," he says. "Ultimately, what we're looking for is for the value of those rights to be higher. We would like the industry to continue to advocate for getting a better share for publishing. It's very important to say, we love publishing. Publishers have been partnering with songwriters forever, and it can be a really effective partnership. A big chunk of any royalties paid through publishing goes through to the songwriter, so what we would like is more money to go to the publishing rights, because that will flow through, all things being equal."

The Ivors Academy's campaigning has also extended to its Composers Against Buyout initiative with the Musicians' Union, and Credits Due with ABBA's Björn Ulvaeus' Music Rights Awareness Foundation (MRAF). The latter is designed to unite the music industry's approach to ensuring that complete and accurate song metadata is attached to all recordings at the point of creation.

"Lots of these campaigns are raising issues that have been around for a long time," says Davies. "I hope that we will effect some reform to mean that some of them can maybe change tack, but I think that we will keep campaigning so long as there are problems – whether those be long-standing or new issues – that need reform."

Davies contends that the industry needed Credits Due, which launched a couple of years ago.

"If songwriters aren't even being credited on the recording, that tells you there's a problem," he says. "If we don't value our songwriters enough to even credit them on a recording, they're really not going to be being valued within the whole of the ecosystem."

The time has come to ask Davies the big question: what is the scale of royalties not being paid or misdirected?

"It's a good question, and it's one that I ask too," responds Davies. "I'm quite keen that we get people starting to add them up. We did a report [in August 2021] where we did our best to add up what we thought the global, unallocated money was for publishing on streams, and we estimated that it was half a billion pounds per year."

Davies notes that figure was "something of a desk-based estimate" and says the report "deliberately sought to be conservative" with the calculations.

"That was an attempt, but I think it has to be considered that it's a much higher number," he says. "But it will be great to know because I think that, once you start to measure these things, you're able to better manage what needs to happen."

Davies points out that the Credits Due campaign illustrates that "we know the vast majority of recordings uploaded to DSPs are lacking the identifier for the song".

With that in mind, he adds: "It's no surprise that royalties are not going to be accurately distributed, but what we don't have is the scale. At the moment, we know that there is a big problem, but we don't know specifically what it is."

Five years into Davies' tenure, the CEO has achieved much to be proud of, but there are many worlds left to conquer.

"We feel that the fair sharing of proceeds needs to improve," he concludes. "That is where we started – that songwriters should get a better deal from streaming – and we still feel the same. We need a transparency code to ensure that the key information is there so songwriters and their representatives can understand whether they are getting what they should. And we need the data. If a songwriter isn't being credited on a recording, they're not going to get paid."

It goes without saying that the debate will carry on and Davies promises that The Ivors Academy will, under his watchful eye, continue to bang the drum.

"These things feed into the question of whether songwriters are being valued and being paid properly," he says. "Our view is that there is reform that still needs to happen."

Me, myself and Ivor: *(Top to bottom) Graham Davies with Julia Lopez MP, Sam Ryder and Nada in conversation for Ivors Week last year, 2023 Inside Track participants (L-R) Millie Gibson, Crae Wolf, Rob Green and Nandi*

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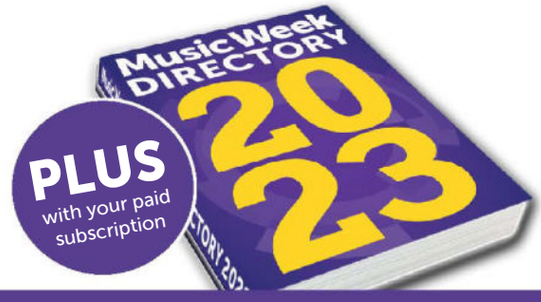

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THE MOST INFLUENTIAL AND SUCCESSFUL WOMEN ACROSS THE MUSIC AND CREATIVE INDUSTRIES SHARE THEIR TOP 5 CAREER LESSONS...

HANNAH V (SONGWRITER, PRODUCER & MUSICIAN)

After studying at the Royal Academy Of Music, Hannah V began her career performing with artists such as Rihanna and Jessie J. As a songwriter and producer, she's worked with the likes of Stormzy, Lalah Hathaway, and in 2018 worked on JP Cooper's Gold-certified album Raised Under Grey Skies. In 2021, she was a co-writer on Yola's Grammy-nominated Stand For Myself, and in 2022 had her version of Rihanna's Diamonds featured in the Netflix series Bridgerton. Hannah V has worked in studios in Germany, America and the UK, is a two-time nominee for a Music Producers Guild award and is an Ivors Academy Songwriting Committee member. Here, she shares her top industry tips...

1. Look after your studio

"Our studios are safe spaces for artists, an opportunity for them to relax and be themselves. Make sure your creative spot exudes comfort, cleanliness and warmth! Artists trust us with their stories, and sessions can get deep very fast; those honest moments are the catalysts for truly great songs. Many incredible pieces have been penned in my studio, like Momma's Prayers (JP Cooper & Stormzy) and Lost (ADMT), and I have no doubt that the studio's atmosphere contributed to them. Our studios must be a home away from home where people can kick back, unwind and be their authentic selves."

2. Find your people

"When I first started producing, I found it hard to find people to collaborate with me. So, I looked for creatives in a similar position and started my little gang of 'misfits'. Now that group is my core creative team – artists, musicians, writers and engineers that understand me and my workflow. The creative process with them is pure joy and, over the course of my journey, I've ended up meeting many more like-minded people. Work with people who see you, hear you and want the best for you and your projects. When you find those people, hold on to them tightly!"

3. Know your limits

"As producers, it's essential that our energy is aligned with every artist we work with. We owe that to those who travel to our studios. If you can only do three sessions a week to maintain 100% vibes, stick to that. You also have to finish demos, and I like delivering within a few days. I book my diary around six weeks in advance and decide what I want to achieve in that time. Is this a heavy creative period, or do I want to concentrate on a few artists? Do I need time alone to experiment with sounds, or am I in the mood for a packed studio? Creating music is an intangible process and our instincts have to be razor sharp to catch certain moments – melodies, chords, this rise, that cadence. We need to be fully present, so know your physical and mental limits and schedule sessions accordingly."

4. It's okay to say no

"Not every job or artist is right for you. It's okay to turn down a session. When my team sends through session requests, I take the time to really listen to the artist. Am I digging their tone or connecting to their lyrics? Do I feel like I can contribute to their creative journey? Is this really for me? Be honest with yourself. Time is precious and you don't want to waste anyone's time, least of all your own."

5. You're a person before you're a musician

"It's hard to separate ourselves from the business – late nights, phones blowing up and songs playing in our heads constantly can make it feel like music is all we are. But we are more than our jobs. Make sure you invest in other things – relationships with family and friends, hobbies, health. These actually end up fuelling creativity. I took time away at the start of the year and came back feeling so inspired. Take time off and find joy away from music."

"Creating music is an intangible process so our instincts must be razor sharp"
Hannah V

INTERVIEW: Miranda Bardsley

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Fred again: *Fred Gillham at Concord HQ in London*

"The people who know us, respect us – and we're trying to grow that number"

FRED GILLHAM

INDEPENDENCE SLAY

For the past four years, **Fred Gillham** and his team at **Concord Label Group** have been hatching a plan to revitalise independent music in the UK. Here, following successes for the likes of **Nubya Garcia**, **Ghost**, **Tears For Fears** and more, the company's UK & Europe MD opens up about his plan to take the business to the next level and explains why no one does it quite like Concord...

WORDS: JAMES HANLEY **PHOTOS:** LOUISE HAYWOOD-SCHIEFER

Fred Gillham is ready to flip the switch. Beavering away in the background since joining what was then called Concord Recorded Music from Universal Music Group the best part of four years ago, the UK & Europe MD has decided now is the time to turn up the volume.

"Concord, as a brand, has been through a lot of changes," he reflects. "It has been a big acquisitions company over the years, and we have a very successful publishing team in the UK, specifically. So for us on the label side, it wasn't an automatic place for people to know or think about."

Shortlisted at the 2023 Music Week Awards, Concord comprises seven labels spanning multiple genres, plus kids' music brand Kidz Bop and a historical label portfolio managed by Craft Recordings – notably home to REM's 1988-2011 catalogue. But while it has overseen prominent releases by the likes of Yola (Easy Eye Sound), Nubya Garcia (Concord Jazz), Kodaline (Fantasy) plus Tears For Fears and The Offspring (Concord Records), Gillham argues the label has been something of a well kept secret up to now.

"I guess we're still a bit of an unknown quantity," he contends. "Some people have cottoned onto us and think they're on to a secret thing here that's pretty good, but a lot of others are confused. They think we're part of Universal and don't understand that we are a 100% independent music company – and one of the biggest in the world. Those who know us, respect us, so it's a case of trying to grow that number of people."

Concord's rebrand last autumn, which saw the Nashville-headquartered powerhouse release a new visual brand identity, marked a positive step in that direction, seeing Concord Recorded Music morph into Concord Label Group.

"The rebranding has been really useful," Gillham explains. "I think it better explains who we are, as in: we are Fearless. We are Loma Vista. We are Concord Records. We are Rounder. We are Fantasy. We are Kidz Bop. We are Craft. We are Easy Eye Sound... It makes it easier for people to understand, but there's a job for us to continue doing. It has been a demystifying exercise and there is a way for us to go, but I think we're making great strides."

Gillham is not one to shirk a challenge. He even ran the London Marathon for the first time last year alongside his brother, sister and brother-in-law to raise funds for Look, a charity for visually impaired young people ("My niece is deafblind and they support her," he notes).

"I was exhausted post-mile seven, but it was an incredible experience," he says. "I do a lot of running now. Certainly, I'm fitter than I've ever been. It's bizarre saying that as I reach my forties, but it's my therapy, I love it. And I've got two young kids, so that's where all my energy goes when I'm not Concord-ing."

Gillham appears in fine fettle when checking in with *Music Week* from his office, exhibiting few signs of wear and tear despite spending the previous evening watching Noisy rip it up at the Brighton's 150-capacity Hope & Ruin.

The support structure at home and abroad for the Worthing trio – also evidenced by the success of acts such as Tears For Fears, Ghost, Nubya Garcia, Sampa The Great, Kodaline and Chase Atlantic – is indicative of what Gillham has helped to put in place.

"We sat down with 13 Artists, Noisy's agent, to talk about opportunities in Europe and elsewhere," he says. "These guys are really early in their career, but they're signed to a US label with a whole team here in the UK and teams in Germany, France, Australia and Japan, who are able to plan right away."

Gillham considers Concord's labels to be building global, rather than domestic rosters. The executive, whose remit was expanded to include Europe last year, takes pride in being able to adapt a campaign and "show you can have international ambition at any level" of an act's career.

"The concept of a rep owner, I understand the reason for it, but it's also a barrier to international [expansion]," he says. "Because if you're sat there building your domestic repertoire, you have to get to a certain peak before the conversation happens elsewhere. Whereas the reality is that if you've got good management, a good live team and a label, and everyone's working together with the artist to build global strategy from the off, you can start that international growth really early on."

What's more, Gillham contends that doing so doesn't mean "putting down loads and loads of money" in order to get there.

"It's about being sensible with your strategy on how you enter the marketplace and support that from a marketing point of view," he says. "That's what we're able to offer artists of all scales."

Gillham joined Concord in 2019 to head up its then fledgling UK recorded music operation. Previously, he spent more than a decade at Universal, where he served as VP, international marketing, working closely with Concord. The relationship ultimately led to Concord's first and currently only UK No.1 album to date – Paul Simon's 2016 solo album Stranger To Stranger (72,729 sales, OCC) – released with Virgin EMI.

In his own words, Gillham acted as a "conduit" with Concord and other third-party partners in his previous life and was all ears when the opportunity to switch sides came about.

"I knew them really well," he says in the here and now. "I knew the ambition and it felt like a fresh opportunity. What they were trying to achieve by bringing me in and setting up this UK, and then Europe and beyond, setup was something that I don't think exists elsewhere in the marketplace."

Concord renewed its long-running global distribution agreement with UMG in late 2020. The major remains a key partner.

"Universal is the biggest distribution network in the world and we enjoy our partnership," says Gillham. "It helps us in our ability to reach as far as we can, but in a really structured and efficient way. Universal understands our business and supports what we do."

Concord's UK label launch was intended as the first step in its efforts to give artists a stronger foothold in global markets, with the London office also managing its local distribution relationships. Concord came within touching distance of a second chart-topper last year with Tears For Fears' comeback album The Tipping Point. The record sold 24,462 copies in its first week to chart at No.2 behind Central Cee's 23.

"I'm not sure if anyone saw us coming," smiles Gillham. "It was a no-brainer to me – our ambition was always to top the charts, and to take Central Cee all the way to the end of the week was fun and exciting. The volume we ended up doing that week was beyond our expectations and that's what happens when an incredible band puts out their first record for 17 years."

Gillham notes that the record's staying power offered a glimpse of the label's muscle.

"With the chart as it is, you can try and kind of force volume into that first week, but to see us in the Top 10 for the second week running was paramount to what that record was about and what we managed to achieve there because it didn't drop off, it stuck around," he says. "The band created a bit of a moment, because it was a real event. We're all very much still riding on that high and, hopefully, there'll be more to come in our partnership with the band."

Gillham says that Concord's most important achievement

Indie club: *(Clockwise from top) Team Concord with Tears For Fears, Fred Gillham with team Nubya Garcia, Ghost*

PHOTOS: Concord

during his time has been to establish themselves as a "best-in-class" marketing operation.

"Our first port of call was to take back control of our spend and our campaigns – and give confidence to the labels within the group that we had the ability to do so," he says. "We've shown that over the last couple of years with the success of Tears For Fears or Ghost, or the growth of Chase Atlantic and Nubya Garcia. I was just excited to prove the model to start with, and now we're kicking into another gear."

Garcia's 2020 debut album Source was shortlisted for the Mercury Prize. She is also part of London Brew, a group of 12 artists who came together to record at London's Church Studios in December 2020 to celebrate the 50th anniversary of Miles Davis' Bitches Brew. The resulting record was released on March 31 via Concord Jazz.

"British jazz continues to grow and get stronger," observes Gillham. "What I love about the scene is that there is a ready-made discovery and developmental global platform for it. The opportunity the genre gives its exciting artists from the off is second to none; that ability to get on the road as a relatively-unknown jazz artist and be playing festivals across Europe and in Japan and the US is really cool and is something that we will always try and lean into."

Team players: *(L-R) Concord Label Group UK team Clare Maxwell, Alex Close, David Beaufoy and Fred Gillham*

Concord's success with the UK's burgeoning jazz scene, Gillham says, shows its expansive mindset.

"We're a broad church in terms of genre and repertoire, and we're always trying to be at the forefront of where that opportunity is," he says. "But more importantly, if an artist has ambition and a true sense of who they are and what they want to achieve, that in itself is exciting to us, regardless of genre. Our mission is to sign a global roster. In terms of artist breakthroughs, I don't think there's anything we can't do."

As for the issue of breaking talent and how Concord approaches it?

"We're realistic with our goals, we set our targets and strive to hit them," he explains. "And then we move on to the next target and go again. There isn't any lack of ambition in that, but we don't thump on tables and go, 'We're going to break X and we're going to break Y,' it's not in our DNA. We're very strategic, but we're passionate about music, we're creative and, ultimately, we think globally."

"In terms of artist breakthroughs, there's nothing we can't do"
FRED GILLHAM

"When it comes to genre, we're a broad church"
FRED GILLHAM

The year 2023 is still young, but has already seen upheaval in the upper echelons of the company. Concord chief exec Scott Pascucci and chief label officer Tom Whalley will step down from their positions on June 30, with current president Bob Valentine taking over as CEO. Pascucci will remain on the board of directors and both Pascucci and Whalley will be inaugural members of a newly-formed Concord advisory board with former chief publishing officer Jake Wisely.

Gillham says the shake-up has been in the works for a while.

"It was all part of a strategic move," he says. "It was something that Scott and Bob wanted to do and I think it's been handled really well. I'm excited there isn't going to suddenly be some big change of strategy – the ethos, the plan and the ambition of the company remain the same. It's a passing of the baton, so to speak, and I don't foresee any major changes."

Whalley will continue his day-to-day involvement in Loma Vista Recordings, the JV he founded with UMG chairman and CEO Sir Lucian Grainge and Republic Records before taking the label to Concord in 2014. Loma Vista has released albums by artists including St. Vincent, Little Dragon, Rhye, Ghost, Iggy Pop, Rise Against, Sampa The Great and Killer Mike.

"Tom kind of hasn't really left," explains Gillham. "His experience, and his mentorship for me personally, have been huge over the last four years and will continue to be. He'll always be on the end of the phone. We'll see what follow up comes in terms of who Bob wants to bring in to oversee the label group. They're going to change the structure slightly and put more autonomy and creative into the labels."

Gillham praises the impact of UK marketing VP Clare Maxwell and VP, commerce UK & Europe David Beaufoy, while the company also recently promoted a dozen staff members from across its UK and US offices and hired Patricia Dünnebier as label manager in Germany. In a further statement of intent, Concord added A&R in the UK in the form of major and indie label veteran Alex Close.

"I realised that unless we had a valid A&R offering to the broader marketplace beyond the US, we were not going to be able to establish ourselves," shares Gillham. "Alex has great experience in the UK industry and has a really good reputation. What I loved about Alex from the start was that he totally understood what we're trying to achieve. Ultimately, you're bringing repertoire to our labels and saying, 'We see an opportunity here.' Between us, we're going out and telling everyone what we can achieve, and then we're trying to find a home within the company for stuff we're really excited about."

Gillham suggests that, with streaming and social media contributing to the market becoming more domestic in its focus, it is harder for global campaigns to flourish. But that's where Concord comes in.

"When you sign a global deal with a traditional major, they have to have a secondary conversation with the rest of the world to actually get your record to come out, whereas we have those conversations up front," he says. "Alex understands that and he's excited by it. He's got a very good reputation and broad taste. That makes him an ideal person for what we're trying to achieve and a champion in terms of getting the message out there, and helping us find the right artists."

Cord of duty: *(Top to bottom) Team Concord with Hermanos Gutiérrez, Fred Gillham with Noisy and team, and with The Offspring members Noodles and Dexter Holland*

Away from new acts, one part of Concord's repertoire is in an ecosystem all of its own. Founded in 2001, Kidz Bop has sold 22.5 million albums and generated eight billion streams to date. Of the Top 20 best-selling Concord LPs in the UK over the past couple of years, Kidz Bop is responsible for six.

"It is an incredible brand and what they've managed to achieve is incredible," gushes Gillham. "The transition that we've seen over the last couple of years from selling CDs at bulk, to an always-on consumption model, has been a journey that we've all grown on and the opportunity is really exciting."

Of course, Gillham's own experiences as a parent mean he can appreciate the brand's value.

"For me, with young kids, it is the perfect antidote," he smiles. "It's a great transition from moving out of nursery rhymes to listening to music that everyone can sing along to. At its core, it remains something that parents can trust. It's introducing great songs to a young audience and it should be seen that way, as a kind of tastemaker platform. It's got to the point that people respect it for what it does in that space and there are artists coming through now who listened to Kidz Bop when they were kids, particularly in the US."

Before we leave him to get back to work, there's still time for our conversation to move from children's entertainment to a Swedish rock institution – proof that, at Concord, variety really is the spice of life.

Masked metal act Ghost became the unlikeliest of TikTok stars when their 2019 song Mary On A Cross went viral after it was used to soundtrack a fan-made video of clips from the Netflix show Stranger Things. Spotify streams of the track have soared past 291 million.

"How did it happen?" Gillham marvels. "That is the secret sauce that we would all love to know the answer to. When it comes to Ghost, Tobias [Forge, vocalist] has such a clear vision and that moment was one he was able to lean into. We put a decent budget together and moved very quickly in key markets, focusing on introducing new fans to Ghost. Yes, we love these streams, but equally we need to turn them into longevity."

Gillham makes clear that Concord is aiming to make a lasting impact across the board. Catalogue, he says, is still a "massive" part of the strategy, accounting for around 70% of overall revenue. Concord's Craft Recordings team looks after renowned imprints such as Fania, Milestone, Musart, Nitro, Pablo, Prestige, Riverside, Savoy, Specialty, Stax, Telarc, Varèse Sarabande, Vee-Jay, Victory and Wind-up, as well as British label Independiente, which it acquired in 2018.

"I think catalogue will always be at the forefront of what Concord represents," Gillham says. "Craft is about exactly what it says – the craft of the art. It's about creating moments and products and respecting the history of the artists and catalogue that we look after. The growth of that area is obviously really important as well."

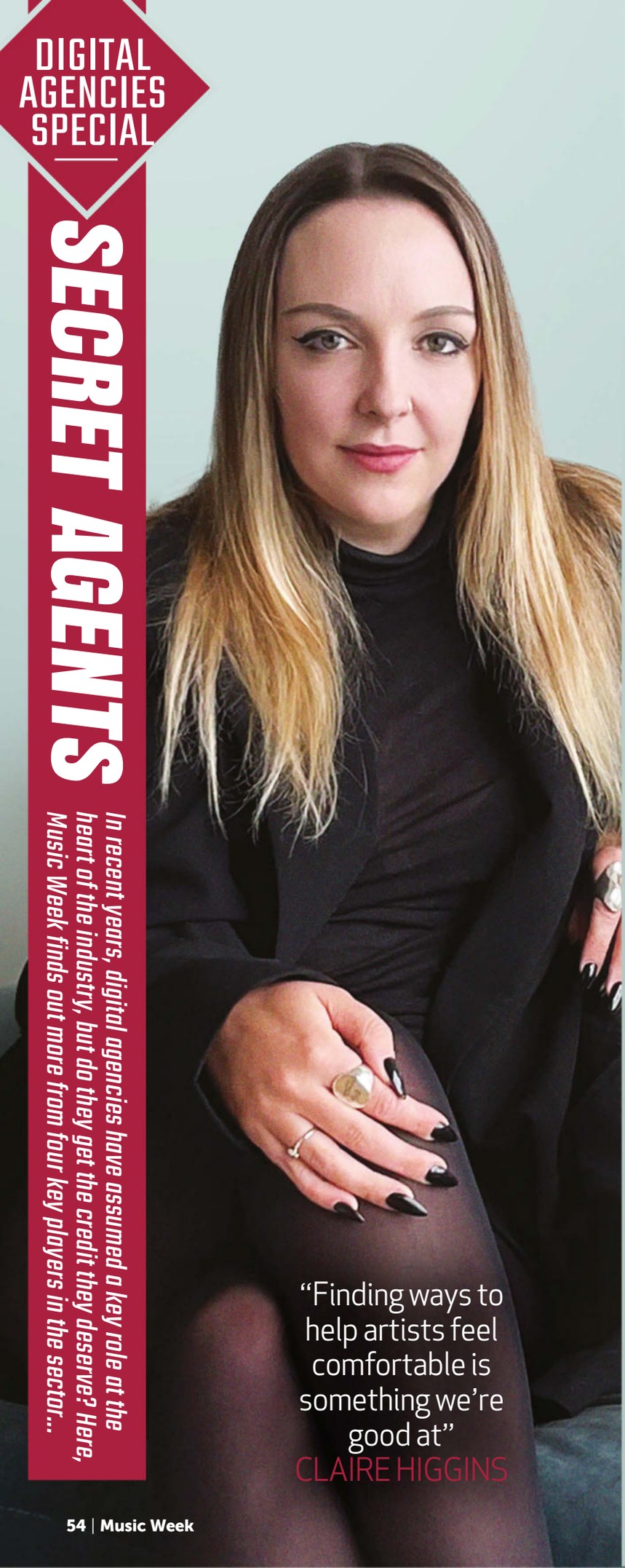
Gillham has no doubt that Concord will continue to make acquisitions as his bid to push the business forward continues.

"The most exciting thing for me is just getting the word out, demystifying Concord Label Group for everybody and bringing more opportunity to the company," he smiles.

After all, building a record label from the ground up is a marathon, not a sprint.

SECRET AGENTS

In recent years, digital agencies have assumed a key role at the heart of the industry, but do they get the credit they deserve? Here, Music Week finds out more from four key players in the sector...



"Finding ways to help artists feel comfortable is something we're good at" CLAIRE HIGGINS

CLAIRE HIGGINS

Director, CYOA

Claire Higgins reflects on the evolution of digital marketing and warns against burnout...

What separates CYOA from other agencies?

"The company will be 13 this April and before [we started] I was at MySpace. Alongside having an incredible team and having done this for a long time, it's been really important to us to always take a boutique approach. Whether that's something as simple as matching a client with the right account manager who can truly understand and represent them authentically online, or coming up with unique and sometimes niche initiatives that are tailored to the artist and their audience. I believe this is why we have had the opportunity to work with some of the incredible artists that we have. We also work very hard to build genuine relationships with our clients, which helps everything we create to feel as real as possible. Especially since our roster is so diverse, it takes a lot of flexibility to do this and I think that's been massively important. I don't think it's any secret that social media isn't every artist's favourite part of the job, so finding ways to help them feel comfortable is something we've become good at."

Name one thing people working in other areas of the business don't know – and need to – about digital agencies?

"Contact hours are a real issue. It's a common assumption that social media managers should be online and contactable 24/7, which isn't healthy and leads to anxiety and burnout. It's almost impossible to be creative and come up with bigger picture ideas that will actually move the dial when you're being forced to work in that type of way. I do feel like this is something that's improving, albeit slowly."

Which campaign stands out most from your recent highlights?

"Unholy by Sam Smith and Kim Petras was a real highlight of last year. We've worked with Sam since 2014, but Unholy has been such a stand-out moment, not just in terms of Sam's identity and progression as an artist, but also in terms of online metrics and chart position. Pre-release, we curated a five-week content strategy driven by a clip of the track that we pushed out across TikTok, Reels and YouTube Shorts. We worked very closely with Sam, as well as the Method and Capitol teams, to build a comms plan that was true to Sam's identity. We have a strong relationship with Sam, and their involvement and support throughout was crucial. We captured and banked content in bulk to ensure a mixture of short form video to push the Unholy clip, along with using trending sounds and filters to maximise our reach on TikTok specifically. The campaign generated over three million creations on the TikTok audio and Sam's followers increased by 5.7m, making them the second-most-followed UK artist in 2022."

What is the most common mistake when it comes to digital campaigns?

"We have really solid relationships with the label and management teams we work with, so there is usually pretty good communication as well as a lot of trust and understanding. The most common challenge is that we aren't always involved or given information early enough. It's a lot more effective to come up with a solid digital campaign and content strategy, firstly when we have time to properly plan and strategise, and secondly when we are fully in the loop with the creative and overall vision as far in advance as possible, so we have enough time to come up with lots of ideas to carry the campaign through. Unrealistic budgets are definitely a challenge, too. I totally appreciate everyone has budgets that they have to work within, but the amount of work that goes into executing a simple social media plan is significant, as well as the reach that this type of marketing can achieve versus other more traditional forms of marketing. TikTok has obviously taken this to a whole new level in terms of the amount of time and content that's required. I've found it's important to be clear from the outset in terms of what's workable within a budget."

OLIVIA HOBBS

Founder, Blackstar Agency

Olivia Hobbs breaks down the impact her company has made and talks collaboration...

What do you feel Blackstar excels at most?
"We excel in being 'people' people. I have never known a more knowledgeable and efficient team than the one we have. I will sing their praises any day of the week, not only for their abilities, but their kindness and team ethic. In terms of delivery, we like to be challenged. If you come to us wanting weird, we nail weird. If you come wanting to hit the red button to ensure you get a chart result, we will hit the red button and take it really seriously. If you need a deep dive clean-up job, we squirrel in there, too. The devil is really in the detail. In all cases our head of audience Robyn Elton and head of marketing Breyner Baptista lead the charge. I'm super-proud that we have a team led by our GM Ana Strutt in North America and I'd like to mention Danielle Barnes, who's helped transform our offering beyond my wildest expectations."

Can you talk us through some of the best campaigns you've worked on?
"I'm so proud of the work we did to support the intrepid team at Atlantic Records around Charli XCX's Crash. We worked to support the marketing team on this project with day-to-day delivery and campaign management steered by their incredible marketing team. A No.1 result was deserved! Being invited to support the audience team by 'Since 93 on Cat Burns can only be described as an honour, she's a special artist and seeing her shine at the 2023 BRITs as well as the team at Since '93/RCA getting a *Music Week* nomination has made my heart swell two sizes. We love her. To see *another* No.1 for the absolute legend Shania Twain this year has to be another highlight – to have the opportunity to bring huge personalisation to that project with their team is a joy. Finally, we've been working with Beatnik, PIAS and Transgressive on the next Arlo Parks project with social media and audience development. Leading up to her new album release is tinglingly exciting."

Do you ever feel the industry doesn't give digital agencies enough credit?
"The space is still very new, we've had a huge jump in focus in the last few years and I enjoy showing what we're able to achieve when we work with labels, managers, publishers and brands. With contribution and credit in mind, I feel it's absolutely true that elements of what agencies offer can be overlooked. Having worked for a long time in labels, what I can say is that all sides are working really hard through complicated situations, so credit is often the last thing on anyone's mind. I don't think anyone is purposely overlooked, we're all doing our best. Since Covid, the tide has changed. We have created some of our strongest partnerships following the pandemic after we were all stripped back to basics. So 2023 feels good. To see our contributions to the Cat Burns and Charli XCX campaigns be recognised in the nominations at this year's Music Week Awards is really special."

What are the most common mistakes in digital campaigns these days?
"We will *never* ask an artist to do a TikTok dance unless they really want to! We know that the platform can be used in so many more flexible and powerful ways, but there are definitely a lot of negative conceptions of what you need to do on there to grow. Those include posting a million times a day, taking part in coordinated dance routines and telling people what you had for breakfast. Just no. How about we find a way to reflect your art? Your cause? Your special moments? It should reflect *you*. If you put the right things out there you attract the right audience. Avoid cheap tricks, build your audience with consistent, relatable content and they will come back."

Can you sum up what digital does that other areas of promo can't?
"I think we create a personal connection with real people. We need promo too, though. Promo ensures we can justify our messaging with backed up evidence from key outlets. We will always need radio to drive excitement, and press to tell you that a certain act is going to be someone you'll love in a more succinct way than social and digital media can do alone. That doesn't mean you always need these components every time, as we've seen evidenced in so many ways. But I don't think it's fair to separate what we do from the efforts of promotional teams when, truthfully, we all need each other."

"If artists put the right things out there, they will attract the right audience"
OLIVIA HOBBS

Star quality: *Founder Olivia Hobbs (second from right) with members of the Blackstar team*

SAMMY ANDREWS

Founder & CEO, Deviate Digital

Sammy Andrews outlines the increasingly vital role digital agencies play in the industry...

What do you feel separates Deviate Digital from the other agencies?
"There are some amazing agencies out there, but the thing our clients say that makes us stand out is our experience, as well as consistently being ahead of the curve. We have an understanding of what it takes to build a sustainable career for an artist in the modern industry, no matter what stage the artist is at. We also turn down more work than we take on, keeping capacity manageable so you can always deliver an amazing campaign is important. We've somehow never had a website, all our work is through word of mouth – we've been going for seven years and I've built a world-class team from across the music and marketing industries."

Can you walk us through a recent campaign you're proud of?
"Little Simz's Sometimes I Might Be Introvert, which was nominated at last year's Music Week Awards. As part of our deal running AWAL's global digital advertising, we were heavily involved from pre-announcement to post-release and it was such a joy to see a phenomenal album hit No.4 in the UK. We did some really great work on a reasonably modest budget building engagement, audience testing, growth and segmentation, as well as driving significant views, streams and sales. We also smashed D2C pre-orders, in various formats, out of the park."

Are there any misconceptions about digital agencies and the work you do?
"We're really fortunate that our clients understand our value, so there is mutual respect from the off. But I think the wider industry is still way behind when it comes to grasping the sheer amount of work that a digital agency delivers. We're a full service agency and we create bespoke plans for each client. Take social media management for instance. You could be talking about a bespoke strategy for five platforms or more, each requiring its own approach, plus artist and team training, with various campaign objectives that all need a completely different strategy. The list is endless."

And are there old approaches to the digital world that are now obsolete?
"Underestimating the importance and impact of visuals in a digital age is a real issue. This can be said for content you're creating for any platform and use case but specifically for digital ads. If it doesn't look the part and your content isn't aesthetically more interesting than 90% of the content on the platform it's appearing on then you put yourself at a disadvantage from the start. You've got to make clear why this artist/track/EP/album/ticket/merch is worth the user's time, and if you can't convince them to watch a 20-30 second ad, how do you expect them to want to buy in and listen to an album or attend a show? One of the biggest value adds we give clients is content strategy and content creation. You'd be surprised at the amount of folks who disregard advice just to watch something fail... despite the fact that we warned them it was going to. Please consult with experts before you either spend a shit load of money on assets that are never going to perform or badger your artist, who may already have content creation fatigue, into wasting a load of time making stuff that won't work in practice."

PHOTO: Paul Harries

Digital love: *Sammy Andrews (centre) with the Deviate team*

Finally, what is the biggest challenge facing digital campaigns right now?
"Sadly, budgets for digital on the whole do not appear to evolve at the same speed as the digital landscape, despite agencies doing an ever-increasing amount of work. This is abundantly clear when people ask if they can pay the same money for a campaign now as they did five years ago that involves more platforms and much more work. We are often approached by exhausted marketing managers whose boss has just realised they've been asking them to do the job of six people for years and they need a third party to help if anything is going to be effective. Similarly, we've had people ask us to work with them, who I can only assume think a digital agency is just a bunch of people sitting in their PJs eating crisps, watching Netflix and having a lovely time on social networks, all day every day!"

RAHIM 'CASS' KARENGA

Founder, Cleo

Cleo's Rahim 'Cass' Karenga talks working with Central Cee, data and competition...

You've worked with Central Cee for the past couple of years. What's it been like to be a part of that success?
"We are lucky enough to have been working with Central Cee, his manager Ybeez and ADA since Commitment Issues was released back in 2021. Since then, we have worked on some of his biggest records and more recently, Doja. We were tasked with running paid social ads on TikTok, YouTube, Snapchat and Instagram to maximise viewership and streams. Within the allocated budget on this particular campaign, within a two-week window, we achieved 400,000 clicks to Cench's DSP link and acquired 8.2 million total video views."

Can you name the thing that sets your agency apart the most?
"Based on different interests, personality traits and musical tastes, Cleo has a worldwide data pool that we've curated from testing and understanding data [on social media]. This separates us from most companies because, 80 to 90% of the time, we don't have to test what will work and what won't work which, in turn, saves unnecessary spend. If, for example, we're working on an R&B record about breaking up with a significant other, we know we have an audience ready for it that will not only engage, but become invested in that artist. We live in a pretty invasive digital world, but when it comes to paid ads, some may forget that you're also targeting a real person. We never make that mistake."

And what's the thing that will take your company to the next level?
"As a person, I'm pretty private and not really one to mingle with peers or other professionals within the entertainment industry. Most of our clients have come through relationships via people we personally know. We're a small team by design, but I feel that, with a larger team, we could do so much more than we have been doing so far. I'm pleased with how things are going, but getting to the next level is something I'm progressively understanding more and more."

When it comes to executing a digital campaign, what do labels and managers often get wrong?
"Not thinking *bigger*. Not in a sense of more spend, but in terms of where digital ads should be targeted. Social media has enabled music to transition culture and language. Targeting your ideal fan based on their interests will often yield more engagement and better results if done correctly. I think a lot of people have an idea of what we do but don't necessarily know how effective it can be. Behind a great product and content, I believe that digital ads are the definitive attribute an artist can have at their disposal."

There is a great deal of competition in digital now. Which person or company is impressing you the most at the moment?
"There are many individuals that have paved the way for myself and other founders that have worked in labels and then started their own thing, but I really love what a company called Burstimo do. I love how educational their content is. I feel like the more we learn and rip the red tape off what we do, the more we can empower other future agency owners to start something with all the tools they need. Saying that, I love competition so the more people to 'compete' with the better. The sector is definitely healthy in that sense."

Finally, what does the future look like for your area of the business?
"Adapting to the market is imperative. Music is our passion and we will always strive to help as many artists, labels and managers as we can, but this year we are diversifying who we work with. There are areas we haven't delved into much yet like TV, film and gaming. My broader goal is to engage with other entertainment industries to maximise business opportunities, plus I'm a huge gamer so it's right up my alley."

"We never make the mistake of forgetting that paid ads are aimed at real people"
RAHIM 'CASS' KARENGA

AN ALLSTAR IS BORN

Recently unveiled as the host of **BBC Radio 1**'s all-new **Rap Show**, **Kenny Allstar** is about to realise a lifetime ambition. Here, *Music Week* meets the broadcaster to find out how he got here, talk breaking barriers and hear his views on why the industry needs to do better when it comes to nurturing new talent...

WORDS: ADENIKE ADENITIRE **PHOTOS:** SARAH LOUSIE BENNETT

Kenny Allstar still can't quite believe it.

It's been a couple of weeks since the news broke that he is to become the new host of The Rap Show on BBC Radio 1, but it is still sinking in for the South London-born DJ.

"I keep going back to check the announcement post on Radio 1's Instagram page to make sure it's real," jokes Allstar, who's rushing home from walking his dog when *Music Week* calls. "I remember when I was in year nine, my school was in Grove Park, South East London and I would take two long bus rides all the way to [former Radio 1 HQ] Yalding House in Marylebone just to try and give my mix CD to any of the DJs coming out of the building."

Fifteen years on, Allstar is fulfilling his dream, while also making history as the first Black man to host The Rap Show, which launched back in 1994.

"I am unapologetically Black and people in my community never saw this coming for me," he says. "Even when I made it to 1xtra, it was a major thing, a young Black Lewisham boy on BBC Radio, that was huge. I still pinch myself."

That was back in 2017, when alongside Jeremiah Asiamah, Melody Kane and Snoochie Shy, Allstar joined 1Xtra as part of its Residency programme, which was designed to nurture a new generation of on-air talent. Allstar was due his moment in the sun, having made waves since his early days on underground stations such as Deja Vu and Radar FM, as his explosive passion, captivating style and instantly recognisable intros propelled him towards the big time. In 2018, he took over DJ Semtex's Friday night slot on 1Xtra and hasn't looked back since. Allstar will retain that Friday gig, with the revamped Rap Show to go out on Radio 1 and 1Xtra on Saturday nights from June 9. He is replacing Tiffany Calver, who is launching a new 1Xtra programme as part of a shake-up to the schedule that also includes a new show for Snoochie Shy.

"On an underground level, for the past decade, I'd like to think my name has been ringing, you know?" he says of his impact thus far. "But in terms of the industry, I do feel I've now arrived on a mainstream level. And as much as I hate that term, I can't help but feel validated, as I can do great things on the streets, but this is where it matters. This is broadcasting royalty."

Allstar has long been associated with unearthing and giving a platform to new talent, primarily through his freestyle series Mad About Bars, which launched on Mixtape Madness, as well as Voice Of The Streets on 1Xtra and

“It is no secret that not many broadcasters of my ethnicity make it to Radio 1”
KENNY ALLSTAR

his very own Generals Corner, which is hosted on YouTube.

Allstar opened his own VOTS Music Hub studio space during the pandemic and, in 2019, he released the Block Diaries album, which featured collaborations with a host of names including Headie One, Not3s, M Huncho and more.

It's no surprise that his latest gig has gone down well in the scene.

"Big up Kenny, he is someone that has been supporting me from the beginning of my journey back in 2017," M Huncho tells *Music Week*. "It's great to see him reach the heights that he's reaching and I wish him more success, this is a big win for the culture."

Fellow Mad About Bars alumnus Unknown T is similarly full of praise.

"Kenny has been a key individual holding it up for the UK," he says. "It's a big thing having him representing."

Over the course of a revealing conversation, *Music Week* finds Allstar in blistering form, practically bursting with excitement at what's to come.

"I want to bring bravado, that big bolshy thing," he says. "When I was young, listening to The Rap Show felt like worlds were colliding. The minute you heard that first sound effect with the bomb, it felt big, like something major was happening."

With that, Allstar launches into an animated discussion that takes in breaking down barriers, his huge plans for his new role, his commitment to underground talent and why he feels the industry can do much better for young hip-hop artists...

Allstar cast: *(Clockwise from top) Kenny Allstar with GloRilla, Drake and Giggs*

Tiffany Calver was the first woman to host The Rap Show and her appointment was a watershed moment. Is there any awkwardness about taking over her role?

"I mean, that's my sister. I've got so much love for Tiffany, so it will never be awkward, because we both respect each other as broadcasters. We both have a common love, which is radio and music, and since I've joined the network I've always been supportive of her and I always get the same vibe back. And, as she said in her statement, she 'couldn't think of anyone more capable to carry on this journey', so I treat her as family, always."

What do you want to bring to the show as host?

"I'm from the school of Funkmaster Flex and Charlie Sloth. In hip-hop, having a Saturday night rap show announces you as one of the greats. When you're going out to the club with your friends, and you switch on Radio 1, I'm going to get you warmed up. That's what I want to bring back. I want people to treat radio with the love that it deserves. I want to do the exclusive big freestyle moments and I want to make sure the Americans respect the show as much as the shows going off in New York, because we're going to have the best rap show in Europe."

You've made history as the first Black man to host The Rap Show. How easy was it for you to get here and what barriers did you face?

"It's no secret that not many broadcasters of my ethnicity make it to Radio 1 and I acknowledge that. I've got this saying which is, 'Let's embrace the journey,' but... My word has it been hell [*laughs*]. Look, I'm going to address the elephant in the room: when you look at presenters that have been in this iconic slot for the past couple of decades, it's been a certain profile. So I felt like I was already fighting an uphill battle to try and get there. I know it sounds mad, but I don't like using racism as a scapegoat. I hate doing that, so I prefer to focus on [the idea of], 'If you work hard and you're good at what you do, you will get there.' I'm a firm believer in that, even when the odds are stacked against you."

What does it mean to have reached this position?

"What is beautiful about this is that it comes off the back of the groundbreaking moment that came with Tiffany being the first woman and first woman of colour to host the show. These moves validate where we are now. With hip-hop music turning 50 this year, this is the time where [a show based on] a Black genre is being hosted by Black presenters in this country. I'm already getting to be part of a rare breed. I mean, the first time I heard someone on Radio 1 that was Black was Trevor Nelson, or maybe when Chris Goldfinger came off the back of Tim Westwood. It was such a rarity."

You've always focused on emerging UK talent. Is that under threat now you're going to be covering more established acts as well?

"Well, no. I will still be doing my Friday night show, and that will be geared towards more underground UK music. So you get the best of both worlds and of course there will still be representation of UK rap music on The Rap Show. I just want to use the platform that I've already built on Friday to push that even more. So, if you're looking for the hottest hip-hop from the States or around the world, with all big stars, you will tune into the Radio 1 Rap Show. But if you want to find out who my picks are for the stars of tomorrow, then you can tune into what I'm doing on 1xtra. But everybody knows how I got my name in this industry, and that's by supporting the stars of tomorrow. I will continue to do that until my last breath."

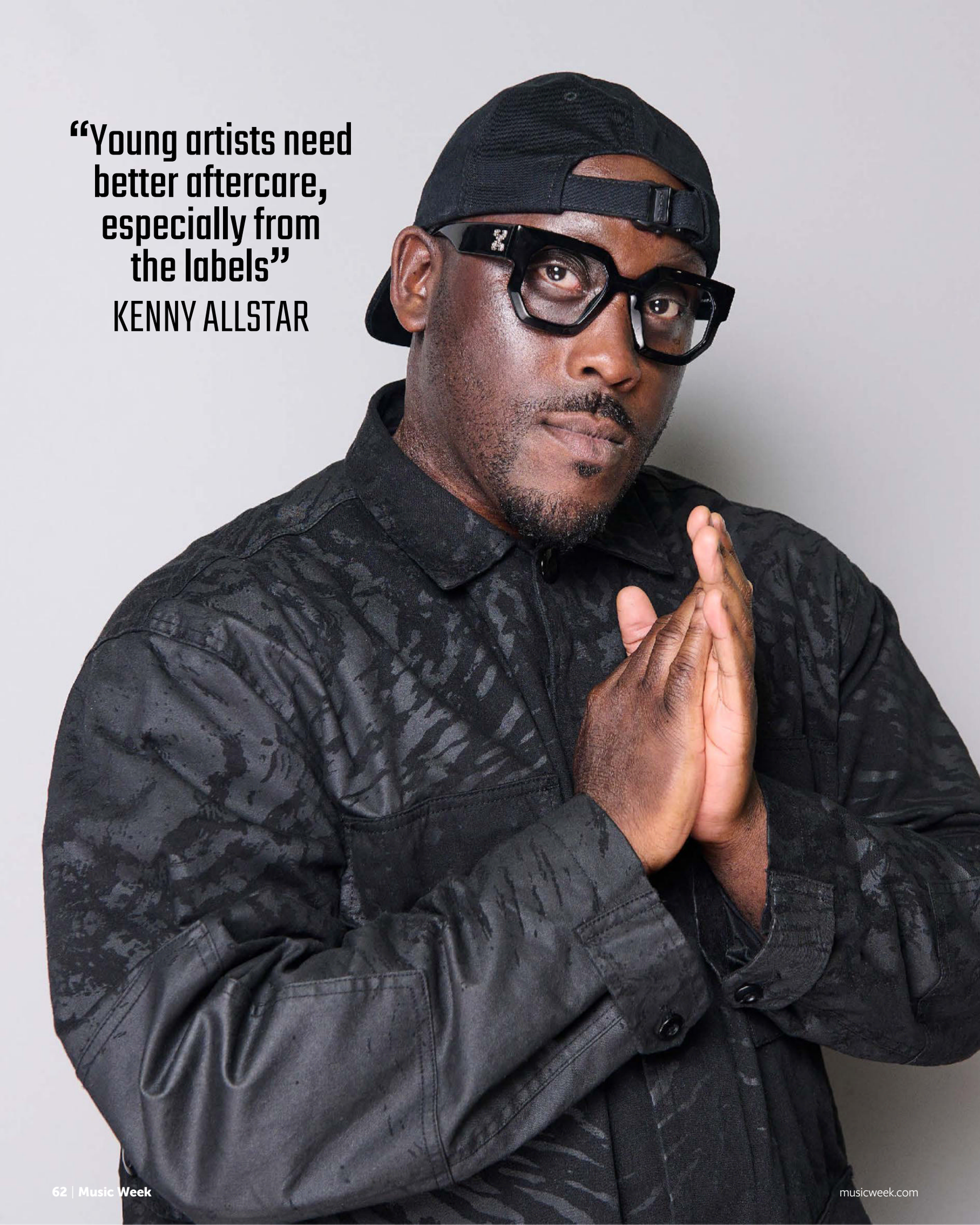
What do you hope your new slot will offer artists and the industry as a whole?

"It will give me an opportunity to showcase all the corners of hip-hop that I love. I don't just love listening to Headie One, Central Cee and French The Kid, I also love Kojey Radical, Bawo, Knucks, Nafe Smallz and M Huncho. These are all corners of rap that I didn't get to showcase too much on 1xtra because a lot of people like to hear the music from the streets, which is the music that raised me and is usually marginalised on national radio. But now, with this new show, I get four hours on the radio each week, to showcase all corners. So this means there's more opportunity for the artists. I can also have multiple freestyle and showcase platforms. I can't give more details yet, but it will be in a similar vein to Voice Of The Streets, only much broader. The way the industry moves is, when the people rock with you, the industry seems to follow suit. So I hope the music industry rocks with what I'm doing."

PHOTOS: Kenny Allstar

“Our ecosystem is a better place now that rappers can make a living by putting out music consistently”

KENNY ALLSTAR


“Young artists need better aftercare, especially from the labels”
KENNY ALLSTAR

Following the boom in UK rap in recent years, where would you say the genre is right now?
"I think it is in a great place. We're reaching another shift, drill is still a hot commodity, but you now have alternative rap and chill rap. There are so many different variations in the genre, but I just call it truth as I think it's about rappers living their truth and being normal. They're being themselves and at a time where we're going through a recession, people want rappers they can relate to, with a backstory, not just going for the jugular. That's why we've seen artists like Sainté and Knucks coming through."

As for drill itself, where is the genre going next?
"I'm excited to see a lot of the young artists that are taking drill to a different level by flipping it and merging it with Jersey House. I love what Nemzzz is doing with that. Digga D has tried it a couple of times, Central Cee has as well. This change is good, because I've had to stand by artists when the tabloids drag these guys through the mud about how negative their music is. Well, guess what? Now they're jumping on club beats. They are dancing and smiling in their videos."

That's a rap: *(Clockwise from top) Kenny Allstar with Central Cee, Snoochie Shy and Headie One*

What single thing is exciting you most about the rap music that's coming through right now?
"I'm such a big fan of the artists that are coming out and just keeping it trill. I went to a Bawo show recently at the ICA, he is so incredible as an artist. I feel young again because this new wave of artists is really exciting and they're not necessarily coming from drill. There's French The Kid, Oscar #Worldpeace, Knucks... The list is endless, and these are not necessarily artists coming from a street background, but they have still come from a trying era. What I love is the vulnerability. I'm listening to artists talking openly about drug addiction or losing family members to addiction or other issues. People think UK rap needs to be like, 'I'm good, and I don't cry', but people forget that art is like therapy for some artists. Some people don't have the confidence to go and sit down with a counsellor or a therapist, so they literally grab a pen and paper and write down their thoughts."

How easy do you think it is to make a viable living as an emerging rapper these days?
"Our ecosystem has become a better place because now you have rappers who aren't necessarily the biggest, who can make an honest living from just being consistent with the music they put out. They might not be in the Top 10 percent of streamers or doing Central Cee numbers, but they're making enough to live normally. Ten years ago, you would have been lucky to make £20,000 within a few years of doing music. I grew up in the era where I could be coming back from school and a rapper would be trying to sell me their mix CD out of the boot of their car or outside Foot Locker."

What do you want to see from the music industry in terms of helping the artists you're passionate about? Do they get enough support?
"With younger artists, I think we need better aftercare, especially from the labels and distributors, that is so important. When you look at the average age of someone that gets signed, it's probably about 20, and in the last couple of years even younger. These are vulnerable young people. I understand this is a business and that an A&R has a quota to reach or they might lose their job. My thing is, that's all good, but when you're signing an artist and the artist doesn't have representation to look over a contract, or the label recommends a music lawyer that works with them, or they're being pressured to make a decision on a deal in just a week with three other labels at the table, all that is a lot. And what ends up happening in a lot of these cases is when an 18, 19 or 20 year-old artist signs a deal and things don't go well, they are indirectly blackballed from ever getting a favourable deal again. And then they feel like they have no support, and people can end up in a state of depression and neglect."

Did your views on this subject have anything to do with your decision to open up your own studio space during the pandemic?
"Again, it goes back to aftercare. I want to be sensible with the money that I'm making in this industry, I want to put it to good use for young people. The VOTS Music Hub was a humble project in East London that started during the pandemic. When I registered VOTS Music as my consultancy, I wanted to build a platform where the artists that I liked to listen to had a hub to record where it's not about the money. I do a lot of production and executive production and I've put out music myself, so I guess I'm hitting two birds with one stone, and when I feel like getting back into making music, we have our own space. But while I'm not using it, how about we just have a space for artists to come and do their thing? Engineers as well, because I'm an advocate of the creators behind the scenes. My partner in this is a producer and engineer called DJTR who gave me studio opportunities when I was coming up. I want to expand VOTS Music to have several hubs around the country."

Finally, now you're closer to the industry than ever before, could you see yourself expanding your business even further?
"I guess [a label] would be a natural progression, but I feel like the term label scares artists, even on an independent level. I think if I go down the route of turning VOTS into a full-on label, we need to have an infrastructure that can support the artists. So I would be looking to work with either a distribution service or a major label in more of a giving style, where I don't just have an imprint and have to answer to someone who isn't on the ground. I'm not looking for a sign-off, I want to work with a label where I can lay things out: 'These are the artists we're supporting, these are the reasons we feel they will be important in this industry and here's what I think they need, let's have a conversation.' Something like that could be groundbreaking."

HITMAKERS

The world's greatest songs. By the people who made them.

JAMES ARTHUR
SAY YOU WON'T LET GO

James Arthur had no idea what his 2016 track **Say You Won't Let Go** would do when he wrote it, but with more than three million UK sales, 10m in the US and over two billion Spotify streams, it's nothing short of a monster. Here, he relives the making of a No.1 hit that turned into the ultimate redemption story...

INTERVIEW: CHARLOTTE GUNN

Before making my second album Back From The Edge, I'd been through a pretty rough couple of years and I thought, 'I've got to come back with something really strong.'

Then you go and do the LA cycle and I had a session with Steve Solomon and Neil Ormandy. My A&R at the time, Ina Rasinger, said, 'I think we've covered a lot of bases already, but can I give you a brief? I know you don't like working that way...'

I'd made it very clear that wasn't something that I like to do. It feels like it would be a bit contrived. It's always just been about expression for me, sitting there wailing and throwing stuff at a wall and seeing what sticks. It's got to feel authentic. But that Justin Bieber song Love Yourself was big at the time and also 7 Years by Lukas Graham had been a big hit. It was that classic A&R thing of, 'Can you give us the storytelling of this song and the hookiness of that song' and I was like, 'Alright, alright.'

The session was on a Monday. I'd been out with my mate on Sunday watching football in an Irish bar. We ended up sitting in this pub all day getting smashed and so, needless to say, the next day I was hanging. I actually tried to cancel, but Ina said, 'Just go along for an hour and see what you get.' And so I got there and Steve was playing a little riff, which is the signature guitar part that you hear now.

I took the reins in terms of the lyrics and the melody. I remember freestyling quite a lot of it and it's all a bit of a blur, but I know that the song was done within two hours.

We got the demo the next day and I never thought anything of it. It just felt like a nice little ditty, a cute song. I never thought in a million years it would be a single, but when it started filtering through to the wider team, everyone started losing their shit.

It didn't have a middle eight at that point, so I wrote the third verse later on. I was kind of fighting against it being the first single for a while, which shows how much I know about A&R! It didn't feel like a comeback single considering how long I'd been away.

Despite the brief, the lyrics are very authentic. The boxes I was trying to tick were to tell a story that people can relate to and to write a palatable hook, but everything else I drew from my own experiences. I think my strength in songwriting is trying to make the lyrics as visceral as possible to paint a picture.

At the end of The Wedding Singer, Adam Sandler sings a song called I Wanna Grow Old With You. I remember the lyrics say things like, '*I'll bring you medicine when your tummy aches.*' I was inspired by that. I think one of the reasons why my song resonated was because of lyrics like, '*I held your hair back when you were throwing up*'.

Some of it was drawn from my own life, and other parts were me imagining the things I'd love to have – getting married, having kids, growing old with someone... Things we all aspire to.

It was apparent it was going to be a hit within the first week it was released. I got on a plane and it was No.33 in the iTunes chart and I was like, 'Wow, I didn't think anyone would give a shit.' Everyone thought I was dead and buried. 'X Factor star gets dropped from his label' – nobody thought I'd be making a comeback. But when I got off the plane it was in the Top 5, my phone was blowing up and then Capital Radio played it and then it just felt like this ripple effect.

I think it was the official No.1 the following week. So I went from thinking nobody was going to care about anything I did ever again, to Syco wanting to re-sign me. That was incredibly validating.

Two years prior, I thought it was over, but I had to make a choice: lay down and die, or just believe. I had started to tell people that I was going to make a comeback. I knew they thought I was deluded because there was no evidence that it was possible.

But I had this unwavering belief, I knew I had to make the material undeniable. If you believe in the idea that the cream always rises and a song can trump all negativity, then anything is possible.

I'd let myself down, because I had a bit of a meltdown after X Factor, coming from obscurity to being talked about overnight. But part of me was like, 'Why didn't [the label] put more of an arm around me?' So it was tempting to say 'fuck off' to anyone who wanted to know me all of a sudden. Because nobody was calling me for those two years.

There were a lot of people who worked with me on the first record, who wouldn't on the second. A lot of people are quite fickle – you see who your friends are, that's for sure. So as tempting as it was to tell them to fuck off, I'd made peace with the whole thing. It was a 'pinch me' moment. I loved the full-circle nature of it.

It's such a monster of a song, and it's really hard to quantify what the song has done for me. It has changed mine and my family's life.

As an artist, it's gained me a lot of respect. On the other hand, I'm in the shadow of it. You think, 'Will I ever have anything close to that again?' But it's okay, it motivates me to get up and write every day.

As much as I'm grateful for it, I definitely want to have that kind of success with a different type of song...

"I was fighting against it being the first single, which shows how much I know about A&R!"
James Arthur

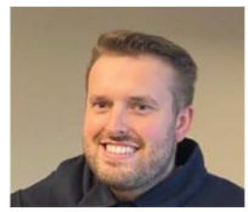
King Arthur: *James Arthur and (inset) the video for Say You Won't Let Go*

Writer's Notes

Publishers: Sony Music Publishing, Warner Chappell Music, Concord Music Publishing, Kobalt
Writers: James Arthur, Neil Ormandy, Steve Solomon, Andrew Frampton, Daniel O'Donoghue, Steve Kipner, Mark Sheehan
Release date: 09.09.16
Label: Columbia
Total Sales (OCC): 3,384,580

Publisher's Corner

Leading executives salute their star songwriters...



Saul Fitton, senior A&R manager, Sony Music Publishing: "James Arthur's songs have impacted so many people's lives. He is a phenomenal storyteller, and his heartfelt lyricism breathes through everything he writes and performs. He is continuing to make some of the best music of his career and we're incredibly excited to have him back in the marketplace and are proud to be the partner for his publishing."

CENTRE STAGE

Music Venue Trust CEO Mark Davyd's monthly deep dive into live music's biggest issues...

THIS MONTH:

BEHIND CLOSED DOORS

"Middlesbrough has lost three venues in three months, that's hundreds, if not thousands, of future careers for artists with no place to start"

MARK DAVYD MUSIC VENUE TRUST

Middlesbrough is a town in the North East which has a reputation of typifying the phrase 'left behind communities'. It ranks in the premier league as an area of relative deprivation, featuring highly on the government agenda to level up the economy. Despite this, Middlesbrough has been home to a vibrant music scene for decades, producing artists like Whitesnake, Chris Rea and James Arthur who are an absolute staple of the national touring circuit.

However, in the last few months Middlesbrough has become talked about in our office for a very different reason: its grassroots music venues are closing. Not just one, or even two, but three venues. In only three months.

What does it mean when this happens? Music has always played a significant role in the town's identity, with a variety of venues catering to different genres of music. From rock and punk to electronic and folk, there has been something for everyone in Middlesbrough's music scene. However, as more and more venues have closed their doors, the range of music on offer has dwindled, leaving residents with fewer opportunities to experience live music.

The closure of grassroots music venues has also had a damaging impact on artists in Middlesbrough. These venues provided an essential platform for artists to showcase their talent, develop their skills and build a fanbase. This is particularly true for emerging artists who often rely on smaller venues to gain a foothold in the music industry.

In addition to the limiting opportunities for local artists, the closure of the grassroots music venues in Middlesbrough also has a knock-on effect on the town's economy. These venues were not just places for people to enjoy music, they were also important contributors to the local economy. They provided employment opportunities, attracted visitors from outside the town and helped to stimulate other businesses in the area such as bars and restaurants. According to Music Venue Trust research, for every £10 spent in a grassroots music venue, £17 is spent elsewhere in the night-time economy – there's the beer before the show, the kebab after the show, as well as the taxi home.

The MVT Annual Report 2022 describes what a typical venue contributes to the economy based on responses from the 960 venue members of the Music Venues Alliance. Each one of these venues in Middlesbrough would be providing work for an average of 11 full-time equivalent staff, hosting 182 events providing opportunities to perform for 546 acts, with approximately 2,000 musicians getting the chance to play.

With an average turnover of £520,000, resulting in circa £885,000 in economic activity elsewhere in the local economy, the closure of just one venue would lose the city £1.4 million in economic activity. Middlesbrough has lost three such venues in three months. That's 33 jobs gone. 546 events lost. Hundreds, if not thousands, of potential future careers for artists that now have no place left to start.

Right now, one grassroots music venue is closing every week in the UK. At the start of April, unless the government acts to prevent it, the removal of energy bill support will cause that number to explode. Middlesbrough isn't alone in facing this problem, it's just at the front of the queue right now.

The three venues that have closed did so because they simply could not afford to carry on making it work. The money has run out. How much money did they need to keep going? An average of £5,000 a year. Middlesbrough would still have those three grassroots music venues if there was a way to generate £15,000 a year.

I chose to write this column about Middlesbrough not just because it is probably the worst case example we have right now. I picked Middlesbrough because it still has one other thing going on which could be an opportunity to put this all right.

On June 5 this year, Arctic Monkeys will be playing at Middlesbrough's Riverside Stadium. The performance is already sold out, but legitimate resale tickets are going for an average of £114. The website suggests that the capacity for the show is 34,000, but I am going to be generous and say that maybe it's only 30,000. If 50p of every ticket went into a fund to ensure small venues can continue to serve their local community, that one show would generate enough money to prevent all three venues from closing down.

One show. 50p a ticket, 0.43% of the ticket price. The result? A whole community that still has access to music every day of the week, every week of the year.

I don't believe we can't work this out.

STATE OF THE (INDIE) NATION:

A monthly update on the ongoing closure crisis facing the UK's Grassroots Music Venues, which MVT tackles through its Emergency Response Service of experts; legal, licensing, planning, development, financial, property and noise gurus...

New Emergency response service cases in 2023: 41
Ongoing cases: 52
Grassroots Music Venue closures in 2023: 11
Grassroots Music Venue openings in 2023: 0

Music Week
MONTHLY CHARTS

Miley's ahead: Miley Cyrus tops the monthly singles chart after a run of 10 weeks at No.1 with Flowers

Subscribe to *Music Week* for digital access to the weekly charts, including Alan Jones' analysis

68/70 – Singles/Albums
69/71 – Analysis
72/73 – Market Shares
74 – Streaming/Compilations
75 – Vinyl
76/77 – Genre Top 20s
78/79 – UK Airplay/EU Airplay
80 – Spotify
81 – Vevo

Official Charts Company | Radio Monitor – we're always listening | Spotify | vevo

Official Charts Company

SINGLES CHART TOP 75

MARCH CHART WEEKS 09-13

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

TM	LM	MTH	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	3	**Miley Cyrus** Flowers RCA USSM22202811 (UDS) ★ (Kid Harpoon/T.Johnson)Warner Chappell/Pulse/Concord (M.Pollack/M.Cyrus/G.Hein)
2	4	4	**PinkPantheress** Boy's A Liar Warner GBAYE2202560 (Arvato) ● (Mura Masa/PinkPantheress)Sony ATV/BMG (G.Walker/A.Crossan)
3	72	8	**The Weeknd** Die For You Republic/XO USUG11601011 (UDS) ★ (McKinney/Cirkut/Tesfaye/Cashmere Cat/Prince 85)SMP/Kobalt/Sony ATV/Universal/WMMW/.. (Tesfaye/Mckinney...)
4	3	4	**SZA** Kill Bill RCA/Top Dawg USRC12204584 (UDS) ● (C.Lang/R.Bisel)Universal/CC (S.Rowe/C.Lang/R.Bisel)
5	2	4	**Raye Ft 070 Shake** Escapism Human Re Sources QMDA62217995 (The Orchard) ★ (M.Sabath)Warner Chappell/Sony ATV (R.Keen/M.Sabath/D.Balbuena)
6	5	4	**Miguel** Sure Thing Jive USJI10800160 (UDS) ★ (Happy Perez)Universal/MCA (N.Perez/M.J. Pimentel)
7	9	7	**Rema & Selena Gomez** Calm Down Jonzing Worldwide/Mavin NGA3B2214004 (Virgin/UDS) ★ (Andre Vibez/London)Warner Chappell/Sony ATV (D.Ikubor/A.Uwaifo/M.Hunter)
8	6	6	**Taylor Swift** Anti-Hero EMI USUG12205736 (UDS) ★ (J.Antonoff/T.Swift)Universal/Sony ATV (T.Swift/J.Antonoff)
9	23	3	**Libianca** People 5K QZTB52268087 (UDS) ● (Mage the Producer/JAES)Sony/Kobalt (L.Kenzonkinboum Fonji/O. Moses Odia)
10	32	2	**Lizzy McAlpine** Ceilings Harbour Artists & Music GBKPL2280163 (AWAL) ● (E.Ebbage/P.Etherington)Kobalt/Indigo (E.McAlpine)
11	New		**Calvin Harris & Ellie Goulding** Miracle Columbia GBARL2300300 (UDS) (C.Harris/Burns)EMI/SonyATV/Kobalt/WarnerChappell (C.Harris/M.Burns/E.Goulding/Pablo Bowman/P.Rycroft)
12	12	12	**Harry Styles** As It Was Columbia USSM12200612 (UDS) ★3 (Kid Harpoon/T.Johnson)Universal/Pulse/One Year Yesterday (H.Styles/T.Hull/T.Johnson)
13	16	3	**Coi Leray** Players Uptown/Republic USUM72222388 (UDS) ● (J.Goldstein)Universal/CC (C.Collins/F.Ferraro/J.Goldstein/Akil King)
14	10	7	**David Guetta & Bebe Rexha** I'm Good (Blue) Parlophone UKWLG22000055 (Arvato) ★ (Guetta/Reznikov)Jackback/BMG/Sony ATV/Gz 2538 (Guetta/Purcell/Rexha/Plested/Randone/Lobina/Gabutti)
15	8	6	**Venbee & Goddard** Messy In Heaven Columbia GBARL2201902 (UDS) ★ (A.Goddard/Tao/J.Manson)Kobalt/Sentric/CC (E.Doyle/D.Fable/A.Goddard/M.Cinti)
16	11	4	**Metro Boomin, The Weeknd & 21 Savage** Creepin' Republic USUG12208791 (UDS) ● (Metro Boomin/DaHeala/P. Lee Johnson/J.lenox)EMI/CC (LT Wayne/21 Savage/DaHeala/P.Lee Johnson/J.Lenox...)
17	44	2	**Strandz** Us Against The World Relentless QZTVM2205058 (UDS) (Blueboy/Strandz)Sony ATV/Faceless/CC (Strandz/Digga D)
18	13	5	**Tiësto & Tate McRae** 10:35 Atlantic/Ministry Of Sound CYA112001130 (Arvato) ● (LOSTBOY/Tedder/Tiësto)Kobalt/Warner Chappell/Sony ATV (T.Verwest/A.Allen/S.Harris/T.McRae/P.Rycroft/R.Tedder)
19	7	7	**Sam Smith & Kim Petras** Unholy Capitol GBUM72205415 (UDS) ★ (Ilya/Cirkut/Slatkin/Fedi/J.Napes/Smith)WarnerChappell/Universal/CC (Smith/Napier/Ilya/Walter/Slatkin/Fedi/Petras)
20	24	3	**Mimi Webb** Red Flags Epic USSM12211463 (UDS) (C.McDonaugh/R.Daly/Cirkut)Sony ATV/Kobalt/Warner Chappell (A.Webb/C, R & T.McDonough/Ryan Daly/Castle/Cirkut)
21	22	11	**George Ezra** Green Green Grass Columbia GB1102200463 (UDS) ★ (J.Pott/S.Price)Warner Chappell/BMG (G.Ezra/J.Pott/S.Price)
22	17	5	**Meghan Trainor** Made You Look RCA USSM12204574 (UDS) ● (F.Vindver)Sony ATV/Warner Chappell (M.Trainor/S.Douglas/F.Vindver)
23	20	48	**Tom Odell** Another Love Columbia GBARL1201887 (UDS) ★3 (Odell/Grech-Marguerat)Warner Chappell (Odell)
24	43	2	**Pink** Trustfall RCA USRV82202035 (UDS) (FRED/J.McDaid)Sony/EMI/Sony ATV (A.Moore/J.McDaid/F.Gibson)
25	18	7	**Lewis Capaldi** Forget Me EMI DEUM72204717 (UDS) ★ (Capaldi/TMS)SonyATV/Warner Chapp./BMG (L.Capaldi/M.Pollack/B.Kohn/T.Barnes/P.Kelleher/P.Plested)
26	25	10	**OneRepublic** I Ain't Worried Interscope USUM72206227 (UDS) ★ (Oscroft/Spry/Kutzle/Tedder)EMI/Downtown (B.Yttling/B.Kutzle/J.Eriksson/P.Morén/R.Tedder/T.Spry)
27	14	4	**Central Cee** Let Go Central Cee US39N2203950 (ADA Arvato) ● (Nastylgia/KwolleM)Warner Chappell/Concord/Sony ATV/CC (O.Caesar-Su/E.Oparah/M.Rosenberg/K.Akindojuromi)
28	New		**Mae Stephens** If We Ever Broke Up EMI GBUM72300969 (UDS) (Morgan Avenue)Bucks/Universal/CC (M.Stephens/Morgan Avenue/N.Koronowska)
29	15	6	**Oliver Tree & Robin Schulz** Miss You Atlantic USAT22211992 (Arvato) ● (Oliver Tree Nickell/Marshmello/D.Pramik)Sony ATV/Kobalt (Oliver Tree Nickell/Marshmello/D.Pramik)
30	34	8	**Chris Brown** Under The Influence RCA USRC11902743 (UDS) ★ (Kiddominant)Universal/Sony ATV/Concord (C.Brown/D.Adeleke/A.Agboola/T.Mckie)
31	New		**Niall Horan** Heaven Capitol USUG12300779 (UDS) (J.Little/J.Ryan)Universal/MCA/CC (J.Ryan/N.Horan/J.Little/T.Jesso Jr)
32	19	8	**Beyoncé** Cuff It Columbia/Parkwood Ent. USSM12206232 (UDS) ★ (Beyoncé/NovaWav/Rissi/Saadiq/The-Dream)Sony ATV/EMI/Roynet.. (Beyoncé/Andrews/Coney/Ristorp/Saadiq/TheDream...)
33	29	4	**Cian Ducrot** I'll Be Waiting Polydor GBUM72205880 (UDS) ● (C.Ducrot/J.Wander)Sony ATV/Warner Chappell (C.Ducrot/L.Frawley)
34	37	6	**Stephen Sanchez** Until I Found You Republic USUG12103651 (UDS) ● (I.Fitchuk/K.Snyder)Sony ATV/CC (S.Sanchez/E.Beihold)
35	35	22	**Ed Sheeran** Bad Habits Asylum GBAHS2100318 (Arvato) ★5 (Sheeran/FRED/McDaid)Sony ATV/Universal/Promised Land (E.Sheeran/J.McDaid/F.Gibson)
36	26	8	**Eliza Rose & Interplanetary...** B.O.T.A... Warner/X One House QZAKB2166405 (Arvato) ★ (Interplanetary Criminal)Warner Chappell/BMG/Supreme (E.Creese/Z.Bruce/R.Clivilles/D.Cole/R.Ramos/A.Friedman)
37	39	19	**Ed Sheeran** Shivers Asylum GBAHS2100816 (Arvato) ★3 (E.Sheeran/Steve Mac/Fred again..)Sony ATV/Universal/Rokstone (E.Sheeran/S.Mac/J.McDaid/K.Lavelle)
38	45	195	**The Killers** Mr Brightside Vertigo GBFFP0300052 (UDS) ★7 (Saltzman/The Killers)Universal. (Flowers/Keuning)
39	33	6	**Jvke** Golden Hour JVKE GBKPL2204171 (AWAL) ● (Z.Lawson/JVKE)Kobalt (J.Lawson/Z.Lawson)
40	New		**Ed Sheeran** Eyes Closed Atlantic GBAHS2300175 (Arvato) (A.Dessner/FRED/Max Martin/Shellback)Sony ATV/Kobalt/MXM/Sony (E.Sheeran/Shellback/F.Gibson/Max Martin)
41	42	51	**Lewis Capaldi** Someone You Loved EMI DEUM71806776 (UDS) ★7 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)
42	21	4	**Lewis Capaldi** Pointless EMI DEUM72203211 (UDS) ● (S.Mac)BMG/Sony ATV/Rokstone/Universal (L.Capaldi/E.Sheeran/S.Mac/J.McDaid)
43	51	28	**The Weeknd** Save Your Tears Republic/XO USUG12000658 (UDS) ★3 (Max Martin/O.Holter/The Weeknd)Kobalt/MXM/Warner Chappell/Universal (A.Tesfaye/A.Balshe/J.Quenneville...)
44	36	10	**LF System** Afraid To Feel Warner GBAHT2200492 (Arvato) ★ (LF System)Warner Chappell/CC (Finnigan/Larkman/Simmons/Jefferson/Roebuck)
45	New		**Ayra Starr** Rush Mavin NGA3B2216004 (Platoon) (Andrevibez/Hoops)CC (Ayra Starr)
46	47	6	**Taylor Swift** Lavender Haze EMI USUG12205734 (UDS) ● (J.Antonoff/T.Swift/Sounwave/J.Sweet/Braxton Cook)Universal/Sony ATV/Beat Bully/Kobalt (Swift/Antonoff/Kravitz...)
47	New		**Jax Jones & Calum Scott** Whistle Polydor GBUM72202305 (UDS) (JaxJones/J.Maguire/J.Wilkinson/N.Applebaum)Kobalt/WarnerChapp./Universal/SonyATV (Lam/Maguire/Wilkinson/Applebaum...)
48	50	15	**Cat Burns** Go RCA/Since 93 GBKPL2013050 (UDS) ★2 (JONAH)Kobalt/ST Songtrust/Sentric (C.Burns/G.Morgan/W.Tannergaard)
49	46	6	**Stormzy** Hide & Seek 0207/Merky GBUM72204538 (UDS) ● (P2J/PRGRSHN/O.Cutts)Warner Chappell/BMG/Sony ATV/CC (M.Omari/R.Isong/AJ.Brown/Ayanna/O.Cutts/T.Openiyi...)
50	Re-Entry		**The Weeknd Ft Daft Punk** Starboy Republic/XO USUG11600977 (UDS) ★4 (Daft Punk/McKinney/Cirkut/Tesfaye)SMP/Kobalt/Cirkut Breaker/Prescription (Tesfaye/Bangalter/de Homem-Christo/Mckinney...)
51	67	109	**Vance Joy** Riptide Atlantic AULI01385760 (Arvato) ★5 (Keogh/White/Castle)We Are unified PTY (Keogh)
52	52	5	**Pink** Never Gonna Not Dance Again RCA USRC12203886 (UDS) (Max Martin/Shellback)EMI/Kobalt/MXM (A.Moore/Max Martin/K.Schuster)
53	55	99	**Coldplay** Viva La Vida Parlophone GBAYE0800265 (Arvato) ★4 (Dravs/Eno/Hopkins/Simpson)Universal. (Berryman/Buckland/Champion/Martin)
54	59	29	**Glass Animals** Heat Waves Polydor GBUM72000433 (UDS) ★3 (Dave Bayley/P.Epworth)Beggars (D.Bayley)
55	64	40	**The Weeknd** Blinding Lights Republic/XO USUG11904206 (UDS) ★6 (M.Martin/Holter/The Weeknd)Universal/Kobalt/MXM/Warner Chappell (Tesfaye/Balshe/Quenneville/M.Martin/Holter)
56	27	5	**Bugzy Malone & TeeDee** Out Of Nowhere B-Somebody CAN132200297 (ADA Arvato) ● (TeeDee)EMI/Sony ATV/CC (B.Pettit/A.Davies/N.McLean-Daley/T.Dempsey)
57	New		**Caity Baser** Pretty Boys Chosen/EMI GBUM72208606 (UDS) (LiTek/Matt Rad/WhYJay)Sony/Universal/CC (C.Baser/H.Tucker/I.Cross/T.Slusarenko/J.Jones)
58	70	73	**Ed Sheeran** Perfect Asylum GBAHS1700024 (Arvato) ★8 (Hicks/Sheeran/B.Blanco)Sony ATV/Ed Sheeran Ltd (Sheeran)
59	58	21	**Sam Fender** Seventeen Going Under Polydor GBUM72103036 (UDS) ★2 (B.Bronte)Kobalt (S.Fender)
60	48	9	**Steve Lacy** Bad Habit L-M/RCA USRC12201440 (UDS) ★ (S.Lacy)Warner Chappell/Kobalt/CC (S.Lacy/M.Castellanos/D.Gordon/B. Fousheé/J.Carroll Kirby)
61	Re-Entry		**Fleetwood Mac** Everywhere Warner USWB19900202 (Arvato) ★3 (L.Buckingham/R.Dashut)Universal (C.McVie)
62	31	7	**Anne-Marie & Aitch** Psycho Asylum/Major Tom's GBAHS2201059 (Arvato) ● (Billen Ted/Mojam)EMI/Sony ATV/Sony/BMG (Nicholson/Armstrong/Mann/Barker/Tucker/Hollings/Newbitt Brennan)
63	Re-Entry		**Tears For Fears** Everybody Wants To Rule The World Mercury GBF088590110 (UDS) ★2 (Chris Hughes)BMG (I.Stanley/R.Orzabal/C.Hughes)
64	38	5	**Joel Corry & Tom Grennan** Lionheart (Fearless) Atlantic GBAHS2201155 (Arvato) ● (DigitalFarmAnimals/Corry/Thompson/Applebaum)Sony ATV/Spirit/UMP/Kobalt (Gale/Scott/Needle/Mojam/Grennan/Corry...)
65	61	30	**The Neighbourhood** Sweater Weather Columbia USSM11204647 (UDS) ★2 (Pilbrow)EMI/Pen Island/Zman/Douche Cash (Rutherford/Abels/Freedman)
66	57	10	**Burna Boy** Last Last Atlantic USAT22204901 (Arvato) ★ (Ruuben/MD$/Off&Out/Chopstix)EMI/Sony ATV/Universal/CC (Ogulu/Mason/M&S Haataja/Laukkanen/Kauppinen...)
67	Re-Entry		**Hozier** Take Me To Church Island IEACJ1300031 (UDS) ★5 (Hozier/Kirwan) Sony ATV (Hozier-Byrne)
68	Re-Entry		**Goo Goo Dolls** Iris Warner Brothers USWB10704707 (Arvato) ★4 (Goo Goo Dolls/Cavallo) Sony ATV (Rzeznik)
69	Re-Entry		**Fleetwood Mac** Dreams Rhino/Warner USWB10400046 (Arvato) ★3 (Fleetwood Mac/K.Caillat/R.Dashut)Kobalt (S.Nicks)
70	71	18	**Adele** Easy On Me Columbia USSM12105970 (UDS) ★2 (G.Kurstin)EMI/Melted Stone/Kurstin (A.Adkins/G.Kurstin)
71	New		**Switch Disco & Ella Henderson** React Relentless GB1102300013 (UDS) (Punctual/Switch Disco)Sony/Budde/Phrased Differently/Warner Chappell (E.Henderson/M.Cottone/R.Miles)
72	66	5	**Lil Uzi Vert** Just Wanna Rock Atlantic USAT22219206 (Arvato) (MCVert/Synthetic)Warner Chappell/CC (S.Woods/J.Mercado/M.Camara)
73	74	20	**Elton John & Dua Lipa** Cold Heart EMI/Warner GBUM72105353 (UDS) ★2 (PNAU)Universal/BMG (John/Taupin/Mayes/N&S.Littlemore/Meecham/Meredith)
74	Re-Entry		**Lady Gaga & Bradley Cooper** Shallow Interscope USUM71813192 (UDS) ★4 (Lady Gaga/Rice)Sony ATV/Universal/Downtown/Concord (Germanotta/Ronson/Rossomando/Wyatt)
75	68	8	**Lizzo** 2 Be Loved (Am I Ready) Atlantic USAT22203706 (Arvato) ● (Max Martin/Ilya)Warner Chappell/Kobalt/MXM (M.Jefferson/ILYA/M.Martin/S.Kotecha/P.Svensson)

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Flower ranger: *Miley Cyrus*

ANALYSIS

Music Week digs into the month's top chart stories...

PETAL TO THE METAL

01

MILEY CYRUS

Flowers (RCA)

SALES: 266,103

Miley Cyrus' 10-week run at singles No.1 may have ended in March's final chart week, but the track still tops our monthly list with ease. With 266,103 sales added, its to-date tally is now 804,210, making it Cyrus' seventh biggest UK single. It would be foolish to bet against it becoming her sixth million-seller. Flowers was boosted during March by the release of a demo version and its run was ended only by the return of Ed Sheeran with Eyes Closed, which pipped Flowers to No.1 in the weekly chart with 60,265 sales to 46,888.

PEOPLE'S REPUBLIC

09

LIBIANCA

People (5K)

SALES: 129,906

After finishing at No.23 in February's rankings, Libianca's viral hit People moves into the Top 10 for March. With 129,906 monthly sales, its to-date tally is now 247,748. As popular remixes featuring Cian Ducrot and Ayra Starr and Omah Lay helped sustain its impact, People also achieved a new weekly peak of No.4 in March.

Power to the people: *Libianca*

MIRACLE WORKERS

CALVIN HARRIS & ELLIE GOULDING

11

Miracle (Columbia)

SALES: 127,360

Miracle is the third collaboration between Calvin Harris and Ellie Goulding and it's already their most successful. Peaking at No.2 in March's penultimate chart week, it was heading for No.1 as *Music Week* went to press. With 127,360 sales to its name after only three frames, its chart run could well go on and on.

COME WHAT MAE

28

MAE STEPHENS

If We Ever Broke Up (EMI)

SALES: 72,244

Part of EMI's new wave of emerging acts, Mae Stephens enjoyed a bountiful March as breakout single If We Ever Broke Up climbed steadily to achieve a peak of No.16 in the final frame. Moving 72,244 units in March, the TikTok-powered smash has 93,914 sales to date.

Break clause: *Mae Stephens*

HEAVEN SENT

NIALL HORAN

Heaven (Capitol)

SALES: 71,632

31

Heaven is Niall Horan's eighth hit and the fourth Top 20 of his solo career (it is also his 36th Top 75 in all, including One Direction). After debuting in February's final week, it performed impressively in March, peaking at No.16 and adding 71,632 sales to its tally. His top selling solo effort is 2017's Slow Hands, with 1,367,613 sales to date.

ED ALERT

ED SHEERAN

Eyes Closed (Asylum/Atlantic)

40

SALES: 60,265

Such is the might of Ed Sheeran that his new single is joined by three from his back catalogue in March's chart. Released in the month's final week, its tally of 60,265 (including 24,025 CDs) gave the Atlantic star his 70th hit single and 14th No.1, debuting at the summit for the eighth time in his career.

Official Charts Company

ALBUMS CHART TOP 75

MARCH CHART WEEKS 09-13

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

TM	LM	MTHS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	2	26	**The Weeknd** The Highlights Republic/XO 3573443 (UDS) ★ (The Weeknd/Max Martin/Holter/Payami/McKinney/Cirkut/Tesfaye/Dukes/Metro Boomin/Illangelo/Dre Moon.....)
2	New		**Lana Del Rey** Did You Know That There's A Tunnel Under Ocean... Polydor 4859175 (UDS) (B.Lysaght/D.Erickson/Father/I.Doerr/J.Antonoff/Lana Del Rey/L.Sisk/M.Hermosa/N.Waterhouse/Z.Dawes)
3	1	2	**Pink** Trustfall RCA 19658772652 (UDS) ● (D.Hodges/Fred/J.McDaid/M.Koma/A.Moore/S.Gooding/J.Fraites/W.Schultz/J.Shatkin/D.Baron/A Strut/Max Martin...)
4	New		**Gorillaz** Cracker Island Parlophone 5054197213212 (Arvato) (Gorillaz/R.Kabaka Jr/G.Kurstin/K.Parker/Tainy)
5	New		**Miley Cyrus** Endless Summer Vacation Columbia 19658781332 (UDS) (BJ Burton/G.Kurstin/J.Williams/J.Shatkin/J Moon/J.Coffer/Kid Harpoon/M.Taylor-Sheppard/Maxx Morando/Mike WiLL Made-It...)
6	3	6	**Taylor Swift** Midnights EMI 4579009 (UDS) ★ (J.Antonoff/T.Swift/J.Sweet/B.Cook/Sounwave/Keanu Beats/A.Dessner)
7	5	4	**SZA** SOS RCA/Top Dawg 0196589564931 (UDS) ● (A.Atlantica/Buccellati/Babyface/Beat Butcha/benny blanco/B.Slatkin/BLK Beats/C.Lang/D.McKinnon/DJ Dahi/E.Rise/E.Haynie...)
8	9	124	**Eminem** Curtain Call – The Hits Interscope 9887893 (UDS) ★9 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
9	4	11	**Harry Styles** Harry's House Columbia 19658707272 (UDS) ★ (Kid Harpoon/T.Johnson/S.Witte)
10	15	53	**Fleetwood Mac** 50 Years – Don't Stop Rhino 0603497855612 (Arvato) ★3 (Fleetwood Mac/Dashut/Caillat)
11	12	65	**Elton John** Diamonds Mercury/UMR 6700657 (UDS) ★3 (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny...)
12	New		**U2** Songs Of Surrender Island 4862910 (UDS) (Bob Ezrin/D.Stewart/The Edge/D.Gaffney)
13	11	17	**Ed Sheeran** = Asylum 0190295859039 (Arvato) ★3 (E.Sheeran/S.Mac/J.McDaid/Parisi/Fred again../J.Rubel/L.Bell/Watt/B.Gibson/E.Anderfjärd/RØMANS/F.Vance)
14	New		**Depeche Mode** Memento Mori Columbia 19658784202 (UDS) (James Ford)
15	16	171	**ABBA** Gold – Greatest Hits Polydor 2752259 (UDS) ★20 (Andersson/Ulvaeus)
16	New		**The Lathums** From Nothing To A Little Bit More Island 4886229 (UDS) (J.Abbiss)
17	New		**Fall Out Boy** So Much (For) Stardust Parlophone 0075678630682 (Arvato) (N.Avron)
18	New		**Slowthai** Ugly Method MTHDCD3 (UDS) (D.Carey/EP Flynn/J.Bugden/Kwes Darko/S.Bodega/T.Skye/Z.Nahome)
19	17	113	**Arctic Monkeys** AM Domino WIGCD317 (Integral UDS) ★5 (Ford/Orton)
20	14	47	**Lewis Capaldi** Divinely Uninspired To A Hellish Extent EMI 7747307 (UDS) ★4 (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
21	18	111	**Oasis** Time Flies - 1994-2009 Big Brother RKIDCD66 (The Orchard/Proper) ★5 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
22	19	109	**Queen** Greatest Hits EMI 2761039 (UDS) ★23 (Baker/Queen/Mack)
23	21	73	**Ed Sheeran** ÷ Asylum 0190295859039 (Arvato) ★13 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
24	Re-Entry		**Michael Jackson** The Essential Epic/Legacy 88697832712 (UDS) ★4 (Jones/Jackson/Various)
25	20	23	**Olivia Rodrigo** Sour Geffen 3807744 (UDS) ★2 (Dan Nigro/Alexander23/Jam City/A.Rodrigo)
26	26	67	**Taylor Swift** 1989 EMI 4701883 (UDS) ★5 (Swift/Taylor/Zancanella/MaxMartin/Shellback/Payami/Antonoff/Mattman & Robin/Kurstin/Chapman/Heap)
27	28	115	**Fleetwood Mac** Rumours Rhino/Warner 8122796778 (Arvato) ★14 (Fleetwood Mac/Dashut/Caillat)
28	29	38	**Elvis Presley** Elv1s: 30 #1 Hits RCA 07863680792 (UDS) ★7 (S.Sholes/E.Presley/L.Newman/W.Scharf/J.Leiber/M.Stoller/Chet Atkins/B.Porter/C.Moman/F.Jarvis/S.Phillips/R.Hull)
29	32	24	**The Weeknd** Starboy Republic/XO 5727592 (UDS) ★ (The Weeknd/McKinney/Cirkut/B.Billions/Mano/M.Martin/Payami/B.Blanco/Cashmere Cat/Jake One/Swish/Labrinth...)
30	New		**Mimi Webb** Amelia RCA 19658764452 (UDS) (A.Wells/Cirkut/C.McDonough/D.Stewart/DigitalFarmAnimals/FT Smith/LostBoy/L.Schoorl/The Nocturns/RISC/R.Daly/S.Price)
31	22	17	**Little Mix** Between Us RCA 19439926272 (UDS) ★ (S.Mac/Bloodshy/Taroncher/Guetta/Saint Fleur/Electric/Duars/Goldfingers/Reynolds/Ashurst/Kearns/Goldstein/Class...)
32	24	8	**Eminem** Curtain Call 2 Interscope 4817107 (UDS) ● (Eminem/Aalias/Alex da Kid/Villasana/Battle Roy/BJ Burton/Boi-1da/d.a. got that dope/DJ Khalil/Dr. Dre/DVLP/Haynie...)
33	27	4	**Metro Boomin** Heroes & Villains Island 0602448810441 (UDS) ● (Various)
34	23	21	**Whitney Houston** I Will Always Love You – The Best Of... Arista 88765413932 (UDS) ● (Kashif/Masser/NM Walden/Babyface/"LA" Reid/Foster/Clivillés/Cole/Duplessis/Wyclef/Tricky/Kiriakou/Mason/Dupri/Cox...)
35	31	92	**Oasis** (What's The Story) Morning Glory? Big Brother RKIDCD007 (The Orchard/Proper) ★16 (Morris/Gallagher)
36	37	40	**Taylor Swift** Lover EMI 7792868 (UDS) ★ (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
37	34	32	**Taylor Swift** Folklore EMI 0602435034805 (UDS) ★ (Dessner/Antonoff/Swift)
38	New		**Gracie Abrams** Good Riddance Interscope 5515693 (UDS) (A.Dessner)
39	30	40	**Harry Styles** Fine Line Columbia 19439705122 (UDS) ★2 (Tyler Johnson/Kid Harpoon/Witte/Kurstin/Bhasker)
40	New		**Adam Lambert** High Drama East West/Rhino 5054197308659 (Arvato) (A.Wells/D.Priddy/F.Wexler/G.Moore/Ilsey/J.Hatcher/J.Coffer/M.Crew/Tommy English)
41	New		**Pink Floyd** The Dark Side Of The Moon...Parlophone 0190296203657 (Arvato) (Pink Floyd)
42	38	42	**Lana Del Rey** Born To Die Polydor 2787091 (UDS) ★4 (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)
43	40	64	**Maroon 5** Singles Interscope 4754556 (UDS) ★ (Maroon 5/Wallace/Endert/B.Blanco/MaxMartin/Shellback/Robopop/Stent/Farrar/Lange/Zancanella/Levine/MdL/Ammo...)
44	44	77	**David Bowie** Legacy Parlophone 0190295919900 (Arvato) ★2 (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
45	50	23	**The Weeknd** After Hours Republic/XO 881838 (UDS) ★ (Illangelo/The Weeknd/DaHeala/Dukes/Reed/Mercereau/MaxMartin/Holter/Metro Boomin/Dre Moon/Parker/OPN...)
46	42	19	**50 Cent** Best Of Polydor/UMR 5741146 (UDS) ★ (Dr.Dre/Elizondo/Dirty Swift/ Mr.Porter/Dangerous LLC/Storch/B-Money "BS"/ Hi-Tek/C. Styles/Sire/Timbaland/Danja...)
47	New		**Sleaford Mods** UK Grim Rough Trade RT0391CD (Integral UDS) (Sleaford Mods/tbc)
48	64	25	**Taylor Swift** Reputation EMI 3003310 (UDS) ★ (Antonoff/Swift/Martin/Shellback/Payami/Görres/Holter)
49	53	58	**Pink** Greatest Hits – So Far!!! LaFace 88697807232 (UDS) ★4 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)
50	48	86	**The Beatles** 1 Apple Corps 0830702 (UDS) ★12 (McCartney)
51	41	97	**Arctic Monkeys** Whatever People Say I Am, That's ... Domino WIGCD162 (Integral UDS) ★7 (Abbiss/Smyth)
52	51	59	**Katy Perry** Teenage Dream Virgin CDV3084 (UDS) ★5 (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)
53	25	8	**Beyoncé** Renaissance Columbia/Parkwood Ent. 19658744502 (UDS) ● (Beyoncé/The-Dream/Duran/Dean/S1a0/Aossey/White/Dijon/Penny/Solomon/NovaWav/Rissi/Saadiq/Skrillex/Al Cres/Beam...)
54	47	5	**Foo Fighters** The Essential Sony Music CG 19658737752 (UDS) (G.Norton/G.Kurstin/Foo Fighters/N.Raskulinecz/Butch Vig/B.Jones/A.Kasper)
55	46	5	**Ella Henderson** Everything I Didn't Say Atlantic 0190296303524 (Arvato) (Riley/Jean-Marie/Mac & Phil/Two Inch Punch/TMS/S.de Jong/Decilveo/T.Scott/J.Carlsson/M.Kintish/S.Manovski/Green...)
56	New		**Daisy Jones & The Six** Aurora Atlantic 0075678624834 (Arvato) (B.Mills/T.Berg)
57	55	152	**Bob Marley & The Wailers** Legend Tuff Gong 5489042 (UDS) ★14 (Bob Marley & The Wailers/C.Blackwell/E.Brown/J.Nuber/Scratch Perry)
58	36	5	**Drake & 21 Savage** Her Loss Columbia/OVO/Republic 0602448926227 (UDS) ● (40/Audio Anthem/B100/BanBwoi/Boi-1da/BoogzDaBeast/Cheeze Beatz/CuBeatz/D.East/DannoProductionz...)
59	49	63	**Bruno Mars** Doo-Wops & Hooligans Elektra 007567883250 (Arvato) ★7 (The Smeezingtons/Needlz/The Supa Dups)
60	Re-Entry		**Pink Floyd** The Dark Side Of The Moon Rhino 0289552 (Arvato) ★15 (Pink Floyd)
61	54	61	**Oasis** Definitely Maybe Big Brother RKIDCD006 (The Orchard/Proper) ★8 (Oasis/Coyle/Morris)
62	New		**Luke Combs** Gettin' Old Sony Music CG 19658774942 (UDS) (L.Combs/Chip Matthews/J.Singleton)
63	57	10	**Xxxtentacion** Look At Me: The Album Columbia 0196589226808 (UDS) ● (Canis Major/Xxxtentacion/Fifty Grand/Willie G/Kellbender/Hellion/King Yosef/Ronny J/Potsu/J.Cunningham...)
64	45	36	**Dua Lipa** Future Nostalgia Warner 0190295275778 (Arvato) ★2 (Bhasker/Mones/Kirkpatrick/TMS/Price/Evigan/Koz/Ariza/SG Lewis/Watt/The Monsters & Strangerz/Lindgren...)
65	61	64	**Adele** 25 XL XLCD740 (Integral UDS) ★12 (Kurstin/MaxMartin/Shellback/Epworth/Rechtshaid/Tedder/Danger Mouse/Dixon/The Smeezingtons)
66	66	80	**Adele** 21 XL XLCD520 (Integral UDS) ★18 (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)
67	70	73	**George Michael** Twenty Five Aegean 88697009002 (UDS) ★5 (G.Michael)
68	71	77	**Red Hot Chili Peppers** Greatest Hits Warner 9362485452 (Arvato) ★6 (Rubin/Beinhorn)
69	68	56	**Lady Gaga** The Fame Interscope 2726601 (UDS) ★10 (RedOne/Fusari/Gaga/Kierszenbaum/Orton/Space Cowboy/Kierulf/Schwartz)
70	75	52	**Billy Joel** Piano Man – The Very Best Of Billy Joel Columbia 82876823592 (UDS) ★4 (Ramone/Stewart/Joel/Jones)
71	74	46	**Green Day** Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ★ (Ernst/Green Day/Cavallo/Vig/B.J Armstrong)
72	56	15	**Becky Hill** Only Honest On The Weekend Polydor 3593658 (UDS) ● (Banx & Ranx/Billen Ted/Guetta/Franky Wah/Jarly/Wilkinson/Jussi/LOSTBOY/Nord/MJ Cole/MK/MNEK/O.Hill/Shift K3Y...)
73	60	26	**Eminem** The Eminem Show Polydor/UMR 4932902 (UDS) ★6 (Eminem/Bass/Dr Dre/DJ Head/Porter)
74	73	69	**Dua Lipa** Dua Lipa Warner 0190295938482 (Arvato) ★3 (Kozmeniuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick...)
75	Re-Entry		**50 Cent** Get Rich Or Die Tryin' Interscope 4935642 (UDS) ★4 (Digga/dEnAun/Dirty Swift/DJ Quik/DJ Rad/Dr. Dre/Eminem/J-Praize/Resto/Megahertz/Elizondo/Rashad/Red Spyda/Reef...)

ANALYSIS

Music Week digs into the month's top chart stories...

BIG WEEKND

01

THE WEEKND

The Highlights (Island/Republic/XO)

SALES: 44,655

After finishing in second place behind Pink in February, The Weeknd moves into pole position for March with The Highlights. The 2021 collection increased sales by 33.6% last month to 44,655, and now has total sales to date of 549,593. Although it has yet to reach No.1 on the weekly chart, The Highlights has returned to its No.2 peak. It follows the viral success of 2016 track Die For You, which is at No.3 in the monthly singles rankings with consumption up 360.1% to 172,528 sales (total sales to date 775,027). The success of Die For You has boosted parent album Starboy, which is at No.29 for March with monthly sales up 37.7% to 6,277.

REY OF LIGHT

02

Lana Del Rey

Did You Know That There's A Tunnel Under Ocean Blvd (Polydor)

SALES: 41,953

Based on a single week's sale, Lana Del Rey's ninth studio album ended up second overall with a tally of 41,953. The US star's sixth No.1 is officially the fastest-selling release of 2023 so far. Impressively, Did You Know That There's A Tunnel Under Ocean Blvd registered Del Rey's biggest opening sale since Ultraviolence reached the summit in 2014. The new album also helped to revive 2012 breakthrough Born To Die, which increased sales by 29.6% (12,626 units) to finish at No.42. It remains the star's biggest-selling album, with 1,408,997 sales.

Drop in the ocean: *Lana Del Rey*

FIRE CRACKER

04

GORILLAZ

Cracker Island (Parlophone)

SALES: 33,918

Gorillaz scored their first No.1 album in 18 years with Cracker Island, with opening sales of 22,440 showing an increase compared to the animated group's most recent releases. The total was made up of 4,895 CDs, 11,449 12-inch vinyl albums, 268 seven-inch vinyl albums, 1,264 cassettes, 1,232 digital downloads and 3,332 sales-equivalent streams. The album registered a further 11,478 sales during March to finish at No.4 overall. With their eighth full-length album, Gorillaz have now released as many as Damon Albarn's group Blur. Albarn now has eight No.1s across both acts.

HOLIDAY SEASON

MILEY CYRUS

Endless Summer Vacation (RCA)

05

SALES: 31,609

Miley Cyrus did the chart double for the second time in her career when Endless Summer Vacation debuted at No.1 while Flowers continued its long run at the singles peak. It is Cyrus' second No.1 album, following 2013's Bangerz. With sales of 31,609, Endless Summer Vacation is No.5 overall for March.

SWEET SURRENDER

U2

Songs Of Surrender (Island)

SALES: 23,692

With Songs Of Surrender, U2 earned their 11th No.1 album in a career lasting more than four decades. Featuring stripped back recordings of 40 tracks, it opened at the summit with sales of 20,569. The LP also topped the vinyl albums chart in its opening week, while its final tally for March was 23,692 copies.

12

The power of U2: *U2's The Edge*

MORE LIFE

16

THE LATHUMS

From Nothing To A Little Bit More (Island)

SALES: 21,619

The Lathums earned their second No.1 album less than 18 months after their first with From Nothing To A Little Bit More. The Island act increased opening sales for the new album by 9.8%, with a weekly total of 17,937 (8,881 CDs, 5,149 vinyl albums, 1,642 cassettes, 1,218 downloads and 1,047 sales-equivalent streams).

PHOTOS: Emily Quinn, Amy Sussman, Getty, Official Charts Company

MARCH CHART WEEKS 09-13

Music Week Market Shares

Artist Singles share for the month measures share of the Top 75 best performing tracks of the month, across sales and audio streams.
Artist Albums share for the month measures share of the Top 75 Official Albums Chart.
AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS MONTH'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES
NO. 1 SONY

TW	COMPANY	SHARE
1	SONY MUSIC	33.99%
2	UNIVERSAL MUSIC	33.42%
3	WARNER MUSIC	21.16%
4	AWAL	3.25%
5	HUMAN RE SOURCES	2.86%
	OTHERS	5.33%

ARTIST ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	44.30%
2	SONY MUSIC	29.03%
3	WARNER MUSIC	20.79%
4	DOMINO	2.53%
5	XL BEGGARS	2.52%
	OTHERS	0.83%

ALL ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.47%
2	SONY MUSIC	28.96%
3	WARNER MUSIC	21.70%
4	DOMINO	2.53%
5	XL BEGGARS	2.52%
	OTHERS	0.83%

TOP 75 CHART BY RECORD COMPANY

SINGLES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	19.16%
2	EMI	13.23%
3	ISLAND	11.15%
4	COLUMBIA	10.16%
5	ATLANTIC	10.01%
6	WARNER RECORDS	7.76%
7	POLYDOR	5.74%
8	HUMAN RE SOURCES	2.86%
9	PARLOPHONE	2.63%
10	RELENTLESS	2.46%
11	VIRGIN MUSIC	2.41%
12	5K	2.22%
13	HARBOUR ARTISTS &	2.21%
14	ATLANTIC/COLUMBIA	1.59%
15	CENTRAL CEE	1.23%
	OTHERS	5.18%

ARTIST ALBUMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	17.95%
2	POLYDOR	17.07%
3	EMI	12.91%
4	ISLAND	11.71%
5	RHINO (WARNERS)	6.27%
6	ATLANTIC	5.88%
7	COLUMBIA	5.87%
8	PARLOPHONE	5.56%
9	BIG BROTHER	3.56%
10	WARNER RECORDS	3.09%
11	DOMINO	2.53%
12	METHOD	1.70%
13	SONY MUSIC CG	1.64%
14	XL RECORDINGS	1.60%
15	ROUGH TRADE	0.92%
	OTHERS	1.74%

ALL ALBUMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	17.91%
2	POLYDOR	16.31%
3	EMI	12.88%
4	ISLAND	11.68%
5	ATLANTIC	6.83%
6	RHINO (WARNERS)	6.25%
7	COLUMBIA	5.86%
8	PARLOPHONE	5.54%
9	BIG BROTHER	3.56%
10	WARNER RECORDS	3.08%
11	DOMINO	2.53%
12	METHOD	1.69%
13	SONY MUSIC CG	1.63%
14	XL RECORDINGS	1.60%
15	ROUGH TRADE	0.92%
	OTHERS	1.73%

THIS MONTH'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.4%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	14.9%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	27.0%

SINGLES SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.1%
2	SONY MUSIC	22.6%
3	WARNER MUSIC	16.9%
4	BMG	1.9%
5	XL BEGGARS	0.9%
	OTHERS	25.7%

ARTIST ALBUM SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.2%
2	WARNER MUSIC	16.6%
3	SONY MUSIC	15.8%
4	BMG	4.5%
5	XL BEGGARS	2.6%
	OTHERS	29.4%

BY RECORD COMPANY

SINGLES STREAMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	11.1%
2	EMI	10.7%
3	POLYDOR	9.3%
4	ISLAND	7.9%
5	COLUMBIA	6.2%
6	ATLANTIC	6.2%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.8%
9	UMR	2.2%
10	RHINO (WARNERS)	1.7%
11	SONY MUSIC CG	1.6%
12	DECCA	1.4%
13	VIRGIN MUSIC	1.4%
14	BMG	0.6%
15	0207 DEF JAM	0.6%
	OTHERS	32.5%

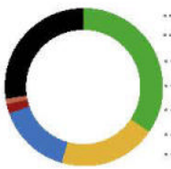
SINGLES SALES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	13.4%
2	EMI	10.5%
3	POLYDOR	8.4%
4	ATLANTIC	6.5%
5	ISLAND	6.5%
6	COLUMBIA	5.6%
7	WARNER RECORDS	4.0%
8	PARLOPHONE	3.4%
9	RHINO (WARNERS)	2.5%
10	UMR	2.3%
11	SONY MUSIC CG	1.9%
12	DECCA	1.4%
13	BMG	1.0%
14	VIRGIN MUSIC	0.9%
15	XL RECORDINGS	0.5%
	OTHERS	31.2%

ARTIST ALBUM SALES
NO. 1 POLYDOR

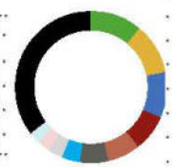
TW	COMPANY	SHARE
1	POLYDOR	8.1%
2	EMI	7.2%
3	RCA	6.8%
4	PARLOPHONE	6.1%
5	ISLAND	5.6%
6	RHINO (WARNERS)	5.6%
7	COLUMBIA	4.8%
8	UMR	3.4%
9	BMG	3.3%
10	SONY MUSIC CG	3.3%
11	DECCA	2.5%
12	ATLANTIC	2.3%
13	WARNER RECORDS	2.1%
14	VIRGIN MUSIC	1.1%
15	METHOD	1.0%
	OTHERS	36.8%

AES (ALL ALBUMS)
TOTAL MARKET - THIS MONTH



1	UNIVERSAL MUSIC	35.0%
2	SONY MUSIC	20.3%
3	WARNER MUSIC	15.0%
4	BMG	1.6%
5	XL BEGGARS	1.3%
	OTHERS	26.8%

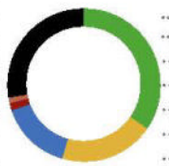
BY CORPORATE GROUP



1	RCA	10.6%
2	EMI	10.5%
3	POLYDOR	9.0%
4	ISLAND	7.6%
5	COLUMBIA	6.0%
6	ATLANTIC	5.8%
7	WARNER RECORDS	3.6%
8	PARLOPHONE	3.1%
9	UMR	2.5%
10	RHINO	2.1%
	OTHERS	39.1%

BY RECORD COMPANY

AES (ARTIST ALBUMS)



1	UNIVERSAL MUSIC	35.0%
2	SONY MUSIC	20.2%
3	WARNER MUSIC	15.2%
4	BMG	1.5%
5	XL BEGGARS	1.3%
	OTHERS	26.9%

BY CORPORATE GROUP

1	RCA	10.8%
2	EMI	10.4%
3	POLYDOR	9.1%
4	ISLAND	7.7%
5	COLUMBIA	6.1%
6	ATLANTIC	5.8%
7	WARNER RECORDS	3.7%
8	PARLOPHONE	3.2%
9	UMR	2.3%
10	RHINO (WARNERS)	2.1%
	OTHERS	38.9%

BY RECORD COMPANY

MARKET STATISTICS - THIS MONTH

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS MONTH	1,490,087	14,374,344,371	925,957,724	130,107,943	1,348,449	230,420	8,983,524	10,562,393	360,355	1,769,474	9,153,274	10,922,748
LAST MONTH	1,189,667	11,477,033,329	760,860,085	104,093,795	1,013,264	183,508	7,096,674	8,293,446	293,839	1,352,448	7,234,838	8,587,285
% CHANGE	25.3%	25.2%	21.7%	25.0%	33.1%	25.6%	26.6%	27.4%	22.6%	30.8%	26.5%	27.2%

Your essential guide to the market shares for this month and 2023. Compiled from Official Charts Company data.

YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	40.1%
2	SONY MUSIC	29.9%
3	BMG	6.4%
4	WARNER MUSIC	4.2%
5	CHRYSALIS	2.1%
	OTHERS	17.2%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.1%
2	SONY MUSIC	17.3%
3	WARNER MUSIC	15.2%
4	BMG	4.7%
5	XL BEGGARS	2.3%
	OTHERS	28.3%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.2%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	14.9%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	27.3%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.4%
2	SONY MUSIC	22.8%
3	WARNER MUSIC	16.6%
4	BMG	1.9%
5	XL BEGGARS	1.0%
	OTHERS	25.3%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.8%
2	SONY MUSIC	20.3%
3	WARNER MUSIC	15.0%
4	BMG	1.6%
5	XL BEGGARS	1.2%
	OTHERS	27.2%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.7%
2	SONY MUSIC	20.1%
3	WARNER MUSIC	15.1%
4	BMG	1.5%
5	XL BEGGARS	1.2%
	OTHERS	27.3%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	24.5%
2	EMI	18.3%
3	UMR	14.4%
4	COLUMBIA	3.5%
5	BMG	3.4%
6	UNION SQUARE	2.9%
7	POLYDOR	2.3%
8	DECCA	2.3%
9	CHRYSALIS	2.1%
10	RHINO (WARNERS)	1.6%
11	CHERRY RED	1.6%
12	RCA	1.6%
13	DEMON MUSIC	1.2%
14	ISLAND	1.2%
15	ATLANTIC	1.2%
	OTHERS	17.9%

ALL ALBUM SALES NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	8.4%
2	POLYDOR	7.5%
3	RCA	6.3%
4	SONY MUSIC CG	5.6%
5	PARLOPHONE	5.5%
6	RHINO (WARNERS)	5.1%
7	ISLAND	5.1%
8	COLUMBIA	4.6%
9	UMR	4.6%
10	BMG	3.3%
11	DECCA	2.5%
12	ATLANTIC	2.2%
13	WARNER RECORDS	1.9%
14	VIRGIN MUSIC	1.0%
15	METHOD	0.9%
	OTHERS	35.4%

SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	11.0%
2	EMI	10.5%
3	POLYDOR	9.3%
4	ISLAND	7.8%
5	COLUMBIA	6.3%
6	ATLANTIC	6.3%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.8%
9	UMR	2.2%
10	RHINO (WARNERS)	1.6%
11	SONY MUSIC CG	1.6%
12	VIRGIN MUSIC	1.4%
13	DECCA	1.4%
14	0207 DEF JAM	0.7%
15	DOMINO	0.6%
	OTHERS	32.6%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	14.0%
2	EMI	11.5%
3	POLYDOR	7.8%
4	ISLAND	6.5%
5	ATLANTIC	6.0%
6	COLUMBIA	5.5%
7	WARNER RECORDS	4.0%
8	PARLOPHONE	3.6%
9	RHINO (WARNERS)	2.5%
10	UMR	2.4%
11	SONY MUSIC CG	1.9%
12	DECCA	1.4%
13	BMG	1.1%
14	VIRGIN MUSIC	0.8%
15	XL RECORDINGS	0.5%
	OTHERS	30.6%

AES (ALL ALBUMS) NO. 1 EMI

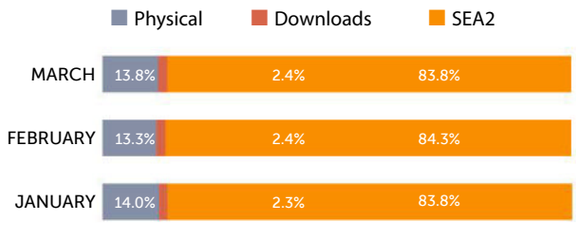
TW	COMPANY	SHARE
1	EMI	10.5%
2	RCA	10.4%
3	POLYDOR	9.0%
4	ISLAND	7.4%
5	COLUMBIA	6.1%
6	ATLANTIC	5.8%
7	WARNER RECORDS	3.7%
8	PARLOPHONE	2.9%
9	UMR	2.5%
10	SONY MUSIC CG	2.1%
11	RHINO (WARNERS)	2.1%
12	DECCA	1.6%
13	VIRGIN MUSIC	1.3%
14	BMG	1.0%
15	DOMINO	0.7%
	OTHERS	32.7%

AES (ARTIST ALBUMS) NO. 1 RCA

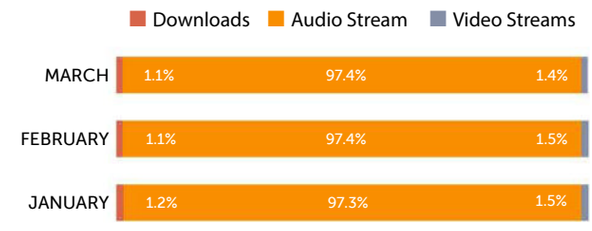
TW	COMPANY	SHARE
1	RCA	10.6%
2	EMI	10.4%
3	POLYDOR	9.1%
4	ISLAND	7.4%
5	COLUMBIA	6.2%
6	ATLANTIC	5.9%
7	WARNER RECORDS	3.7%
8	PARLOPHONE	3.0%
9	UMR	2.4%
10	RHINO (WARNERS)	2.1%
11	SONY MUSIC CG	1.8%
12	DECCA	1.5%
13	VIRGIN MUSIC	1.4%
14	BMG	1.0%
15	DOMINO	0.7%
	OTHERS	32.8%

FORMAT SPLITS

ALBUMS



SINGLES



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS YEAR	3,876,051	36,725,149,749	2,412,545,956	333,081,442	3,379,688	574,139	22,811,522	26,765,349	942,567	4,452,650	23,255,266	27,707,916
LAST YEAR	4,316,755	33,738,430,943	2,582,138,669	309,470,329	3,434,744	633,053	20,830,538	24,898,335	1,163,032	4,686,890	21,374,477	26,061,367
% CHANGE	-10.2%	8.9%	-6.6%	7.6%	-1.6%	-9.3%	9.5%	7.5%	-19.0%	-5.0%	8.8%	6.3%

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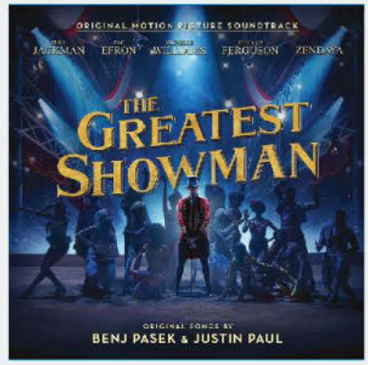
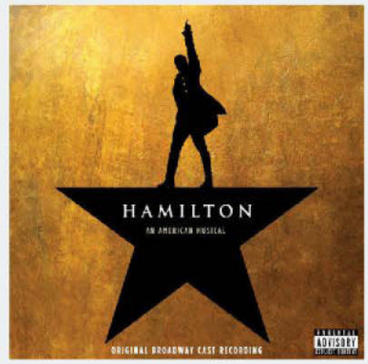
OFFICIAL UK STREAMING TOP 50

Official Streaming Chart

TM	ARTIST	TITLE	LABEL
1	PinkPantheress	Boy's A Liar	*Warner*
2	Miley Cyrus	Flowers	*Columbia*
3	SZA	Kill Bill	*RCA/Top Dawg*
4	The Weeknd	Die For You	*Republic/XO*
5	Raye Ft 070 Shake	Escapism	*Human Re Sources*
6	Miguel	Sure Thing	*Jive*
7	Rema & Selena Gomez	Calm Down	*Jonzing Worldwide/Mavin*
8	Libianca	People	*5K*
9	Taylor Swift	Anti-Hero	*EMI*
10	Calvin Harris & Ellie Goulding	Miracle	*Columbia*
11	Lizzy McAlpine	Ceilings	*Harbour Artists & Music*
12	Harry Styles	As It Was	*Columbia*
13	Strandz	Us Against The World	*Relentless*
14	Venbee & Goddard	Messy In Heaven	*Columbia*
15	David Guetta & Bebe Rexha	I'm Good (Blue)	*Parlophone*
16	Coi Leray	Players	*Uptown/Republic*
17	Metro Boomin, The Weeknd & 21 Savage	Creepin'	*Republic*
18	Sam Smith & Kim Petras	Unholy	*Capitol*
19	George Ezra	Green Green Grass	*Columbia*
20	Tiësto & Tate McRae	10:35	*Atlantic/Ministry Of Sound*
21	Meghan Trainor	Made You Look	*RCA*
22	Tom Odell	Another Love	*Columbia*
23	Central Cee	Let Go	*Central Cee*
24	Mimi Webb	Red Flags	*Epic*
25	Chris Brown	Under The Influence	*RCA*
26	Lewis Capaldi	Forget Me	*EMI*
27	Oliver Tree & Robin Schulz	Miss You	*Atlantic*
28	OneRepublic	I Ain't Worried	*Interscope*
29	Ed Sheeran	Bad Habits	*Asylum*
30	Pink	Trustfall	*RCA*
31	Stephen Sanchez	Until I Found You	*Republic*
32	Eliza Rose & Interplanetary Criminal	B.O.T.A. (Baddest Of Them All)	*Warner/X One House*
33	Mae Stephens	If We Ever Broke Up	*EMI*
34	Cian Ducrot	I'll Be Waiting	*Polydor*
35	Beyoncé	Cuff It	*Columbia/Parkwood Ent*
36	Jvke	Golden Hour	*Jvke*
37	Niall Horan	Heaven	*Capitol*
38	Lewis Capaldi	Someone You Loved	*EMI*
39	Ed Sheeran	Shivers	*Asylum*
40	The Killers	Mr Brightside	*Vertigo*
41	The Weeknd	Save Your Tears	*Republic/XO*
42	Pinkfong	Baby Shark	*Relentless*
43	Ayra Starr	Rush	*Mavin*
44	The Weeknd Ft Daft Punk	Starboy	*Republic/XO*
45	Cat Burns	Go	*RCA/Since 93*
46	Lewis Capaldi	Pointless	*EMI*
47	LF System	Afraid To Feel	*Warner*
48	Bugzy Malone & TeeDee	Out Of Nowhere	*B-Somebody*
49	Stormzy	Hide & Seek	*0207/Merky*
50	Glass Animals	Heat Waves	*Polydor*

OFFICIAL COMPILATIONS TOP 50





TM	TITLE	LABEL	DISTRIBUTOR
1	The Greatest Showman OST	Atlantic	Arvato
2	Hamilton	Atlantic	Arvato
3	Now Yearbook 1986	Sony Music CG/EMI	UDS
4	Moana – OST	Walt Disney	UDS
5	Mamma Mia!	Polydor	UDS
6	Now That's What I Call 60s Pop	Sony Music CG/EMI	UDS
7	Suicide Squad: The Album	Atlantic	Arvato
8	Encanto OST	Walt Disney	UDS
9	Frozen OST	Walt Disney	UDS
10	Roald Dahl's Matilda The Musical – OST	Sony Classical	UDS
11	Now That's What I Call Music! 113	Sony Music CG/EMI	UDS
12	Six: The Musical	Loud Mouth	Absolute UDS
13	Frozen II – OST	Walt Disney	UDS
14	The Lion King	Walt Disney	UDS
15	Disney's Lullaby Album	Walt Disney	UDS
16	Fifty Shades Of Grey	Republic	UDS
17	Dance Craze – Best Of British Ska... Live!	Chrysalis	Proper
18	The Hits Album: The Country Album	Sony Music CG/Spectrum	UDS
19	Grease	Polydor	UDS
20	Sing – OST	Republic	UDS
21	Mamma Mia! Here We Go Again	Polydor	UDS
22	A Star Is Born	Interscope	UDS
23	Now That's What I Call A Massive 80s Party	Sony Music CG/EMI	UDS
24	Sing 2	Island	UDS
25	Phil Collins Plays Well With Others	Rhino	Arvato
26	Top Gun: Maverick	Polydor	UDS
27	Jukebox Party	Sony Music CG/Spectrum	UDS
28	Now Dance: The 80s	Sony Music CG/EMI	UDS
29	Now #1s	Sony Music CG/EMI	UDS
30	Aladdin – OST	Walt Disney	UDS
31	Fantastic 90s	Sony Music CG/Spectrum	UDS
32	Creed III (Dreamville) - OST	Interscope	UDS
33	The Annual 2023	Ministry Of Sound	UDS
34	Ultimate Decades	Union Square	ADA Arvato
35	Number 1 Mum: The Ultimate Collection	The Ultimate Collection USM	UDS
36	Fantastic 70s	Sony Music CG/Spectrum	UDS
37	The Best 80s Car Songs In The World...	Sony Music CG/Spectrum	UDS
38	The Greatest Showman Reimagined	Atlantic	Arvato
39	The Fault In Our Stars – OST	Atlantic	Arvato
40	Black Panther: Wakanda Forever – OST	Def Jam/Hollywood/Roc Nation	UDS
41	Descendants 3 – OST	Walt Disney	UDS
42	Dear Evan Hansen	Atlantic	Arvato
43	Ultimate Car Hits Anthems	Union Square	ADA Arvato
44	Wicked	Decca	UDS
45	Heathers: The Musical	Ghostlight	ADA Arvato
46	Music To Watch Girls By	Sony Music CG/Spectrum	UDS
47	La La Land	Interscope/Polydor	UDS
48	Descendants 2 – OST	Walt Disney	UDS
49	Now That's What I Call Timeless... The Songs	Sony Music CG/EMI	UDS
50	Beauty And The Beast	Walt Disney	UDS

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OFFICIAL VINYL TOP 50s

OFFICIAL VINYL SINGLES

TM	ARTIST	TITLE	LABEL
1	Ghost	Kiss The Go-Goat	Loma Vista
2	New Order	Blue Monday	Rhino
3	Toyah	Brave New World	Safari
4	John (Timestwo)	Theme New Bond Junior	Brace Yourself
5	Fontaines DC	Cello Song	Chrysalis
6	Frightened Rabbit	The Woodpile	Atlantic
7	Frightened Rabbit	Late March, Death March	Atlantic
8	Frightened Rabbit	Backyard Skulls	Atlantic
9	Róisín Murphy & DJ Koze	Can't Replicate	Ninja Tune
10	Heartworms	A Comforting Notion	Speedy Wunderground
11	Skunk Anansie	Piggy	100 Percent
12	Das Koolies	The Condemned	Strangetown
13	Ghost	Hunter's Moon	Loma Vista
14	Dodie	Hot Mess	Doddleoddle
15	Killing Joke	Lord Of Chaos	Spinefarm
16	Thee Headcoates	Full Time Plagiarist	Damaged Goods
17	Pete Townshend	Can't Outrun The Truth	Polydor
18	The Specials	Ghost Town	Chrysalis
19	Joy Division	Love Will Tear Us Apart	Rhino
20	New Order	The Perfect Kiss	Rhino
21	Khruangbin & Leon Bridges	Texas Sun	Dead Oceans
22	Fu Manchu	Fu30, Pt 3	At The Dojo
23	Phoebe Bridgers	Kyoto	Dead Oceans
24	Priestgate	Some Things Never Change	Lucky Number
25	The Lathums	Sad Face Baby	Island
26	Emperor	I Am The Black Wizards	Candlelight
27	De La Soul	Me Myself And I	Tommy Boy
28	Grandmaster Flash & The Furious...	The Message	Sanctuary
29	Caroline Polachek, 12 Ensemble...	Non Voglio Mai Vedere Il Sole Tramontare	Perpetual Novice
30	New Order	Shellshock	Rhino
31	Madonna	Everybody	WEA
32	Bibio Ft Olivier St Louis	Sol	Warp
33	Inhaler	These Are The Days	Polydor
34	Cigarettes After Sex	Nothing's Gonna Hurt You Baby	Spanish Prayers
35	The Specials	Work In Progress Versions	Chrysalis
36	The 1975	The City	Dirty Hit/Polydor
37	Guns N' Roses	Sweet Child O' Mine	Geffen
38	Stardust	Music Sounds Better With You	Because
39	Shame	Adderall	Dead Oceans
40	Rhoda Dakar	What A Wonderful World	Sunday Best
41	New Order	Sub-Culture	Rhino
42	Mark Peters	The Magic Hour	Sonic Cathedral
43	Al Cisneros	Rosin Immersion	Pressure
44	John Rolodex & Jungle	Formless	Metalheadz
45	Harry Styles	Late Night Talking	Columbia
46	Pink Floyd Ft Andriy Khlyvnyuk	Hey Hey Rise Up	Rhino
47	Johnny & The Self Abusers	Saints And Sinners	Ace
48	Last In Line	A Day In The Life	Ear
49	Royal Blood	Limbo	Warner
50	Aphex Twin	Come To Daddy	Warp

OFFICIAL VINYL ALBUMS

TM	ARTIST	TITLE	LABEL
1	Lana Del Rey	Did You Know That There's A Tunnel Under...	Polydor
2	Gorillaz	Cracker Island	Parlophone
3	Pink Floyd	The Dark Side Of The Moon (Live At...)	Parlophone
4	Depeche Mode	Memento Mori	Columbia
5	Slowthai	Ugly	Method
6	U2	Songs Of Surrender	Island
7	The Lathums	From Nothing To A Little Bit More	Island
8	Sleaford Mods	UK Grim	Rough Trade
9	Miley Cyrus	Endless Summer Vacation	RCA
10	Fall Out Boy	So Much (For) Stardust	Parlophone
11	De La Soul	3 Feet High And Rising	Rhino/Tommy Boy
12	Black Honey	A Fistful Of Peaches	Foxfive
13	Shame	Food For Worms	Dead Oceans
14	Pink Floyd	The Dark Side Of The Moon	Rhino
15	Daisy Jones & The Six	Aurora	Atlantic
16	Fleetwood Mac	Rumours	WEA
17	Nirvana	Nevermind	Geffen
18	Harry Styles	Harry's House	Columbia
19	Various	Dance Craze: The Best Of British Ska... Live!	Chrysalis
20	Taylor Swift	Midnights	EMI
21	Pink	Trustfall	RCA
22	Frightened Rabbit	Pedestrian Verse	Atlantic
23	The Smile	Europe: Live Recordings 2022	XL
24	The Cult	Love	Beggars Banquet
25	Arctic Monkeys	AM	Domino
26	Amy Winehouse	Back To Black	Island
27	David Bowie	A Divine Symmetry	Parlophone
28	Various	Now – Yearbook 1986	Sony Music CG/EMI
29	Elton John	Honky Chateau	UMR/Virgin
30	Hamish Hawk	Angel Numbers	Post Electric
31	Courteeners	St Jude	A&M
32	The Stranglers	Feline	Music On Vinyl
33	Oasis	(What's The Story) Morning Glory?	Big Brother
34	Eighties Matchbox B-Line...	Horse Of The Dog	No Death
35	The Slow Readers Club	Knowledge Freedom Power	Velveteen
36	Adam Lambert	High Drama	East West/Rhino
37	Bob Marley & The Wailers	Legend	Tuff Gong
38	Cigarettes After Sex	Cigarettes After Sex	Partisan
39	Obey Robots	One In A Thousand	My Big Sister
40	Steve Mason	Brothers & Sisters	Double Six
41	David Bowie	The Rise And Fall Of Ziggy Stardust	Simply Vinyl
42	Lana Del Rey	Born To Die	Polydor
43	Inhaler	Cuts & Bruises	Polydor
44	The Smiths	Hatful Of Hollow	WEA
45	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Domino
46	Tame Impala	Currents	Fiction
47	Inspiral Carpets	The Complete Singles	Mute
48	Paramore	This Is Why	Atlantic
49	Red Hot Chili Peppers	Californication	Warner
50	Taylor Swift	Reputation	EMI

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SPECIALIST ALBUMS TOP 20s

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OFFICIAL AMERICANA TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Eva Cassidy	I Can Only Be Me	Blix Street
2	Ward Thomas	Music In The Madness	WTW
3	Bruce Springsteen	Only The Strong Survive	Columbia
4	Noah Kahan	Stick Season	Republic
5	Zach Bryan	American Heartbreak	Warner
6	First Aid Kit	Palomino	Columbia
7	Sheryl Crow	Sheryl: Music From The Feature Documentary	Polydor/UMR
8	Weyes Blood	And In The Darkness, Hearts Aglow	Sub Pop
9	Lainey Wilson	Bell Bottom Country	Broken Bow
10	Big Thief	Dragon New Warm Mountain I Believe...	4AD
11	Lisa O'Neill	All Of This Is Chance	Rough Trade
12	Wunderhorse	Cub	Communion
13	Willie Nelson	I Don't Know A Thing About Love...	Sony Music CG
14	Elles Bailey	Shining In The Half Light	Outlaw
15	Alex G	God Save The Animals	Domino
16	Bill Callahan	Ytilaer	Drag City
17	Wilco	Cruel Country	dBpm
18	Noah Cyrus	The Hardest Part	RCA
19	Iris Dement	Workin' On A World	Flariella
20	Kaleo	Surface Sounds	Atlantic

OFFICIAL CLASSICAL ARTIST TOP 20 ALBUMS

PHOTO: Getty

TM	ARTIST	TITLE	LABEL
1	Ludovico Einaudi	Islands: Essential Einaudi	Decca
2	Max Richter	Sleep	Deutsche Grammophon
3	Ludovico Einaudi	Underwater	Decca
4	Alan Menken	The Little Mermaid – OST	Walt Disney
5	Ludovico Einaudi	In A Time Lapse	Decca
6	André Rieu & Johann Strauss Or.	My Music My World: The Very Best Of	Decca
7	Max Richter	Voyager – Essential	Deutsche Grammophon
8	Ludovico Einaudi	Cinema	Decca
9	Jóhann Jóhannsson	The Theory Of Everything – OST	Back Lot
10	Max Richter	The Blue Notebooks	Deutsche Grammophon
11	Howard Shore	The Lord Of The Rings: Trilogy – OST	Reprise
12	Ludovico Einaudi	Una Mattina	Decca
13	Santa Cecilia Or. Ch., & Pappano	Puccini: Turandot	Warner Classics
14	Lang Lang	The Disney Book	Deutsche Grammophon
15	LPO & Parry	The 50 Greatest Pieces Of Classical Music	X5
16	Lang Lang	Piano Book	Deutsche Grammophon
17	Hans Zimmer & Lisa Gerrard	Gladiator – OST	Decca
18	London Phil. Orch. & Ben Gernon	Spatial Audio – 3D Classical Collection	Warner Classics
19	Rhydian	Classical Album: Hymns, Songs & Arias	Futura Classics
20	Howard Shore	The Lord Of The Rings – OST	Reprise

OFFICIAL HIP-HOP & R&B TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	The Weeknd	The Highlights	Republic/XO
2	SZA	SOS	RCA/Top Dawg
3	Eminem	Curtain Call: The Hits	Interscope
4	Slowthai	Ugly	Method
5	The Weeknd	Starboy	Republic/XO
6	Eminem	Curtain Call 2	Interscope
7	Metro Boomin	Heroes & Villains	Island
8	Whitney Houston	I Will Always Love You: The Best Of	Arista
9	The Weeknd	After Hours	Republic/XO
10	50 Cent	Best Of	Polydor/UMR
11	Drake & 21 Savage	Her Loss	Columbia/OVO/Republic
12	Xxxtentacion	Look At Me: The Album	Columbia
13	Eminem	The Eminem Show	Polydor/UMR
14	50 Cent	Get Rich Or Die Tryin'	Interscope
15	Drake	Certified Lover Boy	OVO/Republic
16	Clavish	Rap Game Awful	Polydor
17	Rihanna	Anti	Roc Nation
18	Pop Smoke	Shoot For The Stars, Aim For The Moon	Republic
19	Nicki Minaj	Queen Radio: Vol 1	Island
20	Kanye West	Graduation	Roc-A-Fella

OFFICIAL JAZZ TOP 20 ALBUMS

PHOTO: Getty

TM	ARTIST	TITLE	LABEL
1	Glenn Miller	From Rags To Riches	Jazz Band
2	Sade	The Best Of Sade	Epic
3	Lady Blackbird	Black Acid Soul	BMG
4	Norah Jones	Come Away With Me	Blue Note
5	Sade	Lovers Live	Epic
6	Samara Joy	Linger Awhile	Verve
7	Ella Fitzgerald	Gold	Verve
8	Miles Davis	Kind Of Blue	Columbia
9	Nina Simone	See-Line Woman: The Best Of	Spectrum
10	Nina Simone	Feeling Good	Verve
11	Amy Winehouse	Frank	Island
12	Sade	Lovers Rock	Epic
13	Ray Charles	The Ultimate Collection	Not Now
14	Norah Jones	iTunes Originals	Virgin
15	Frank Sinatra	A Man And His Music	UMR
16	Nat King Cole	Stardust	Woowi
17	Gregory Porter	Still Rising: The Collection	Decca
18	Various	Burlesque – OST	RCA
19	Nat King Cole	The Absolutely Essential Collection	Big 3
20	Louis Armstrong & Ella Fitzgerald	Cheek To Cheek: The Complete Duet....	Verve

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Official Charts Company

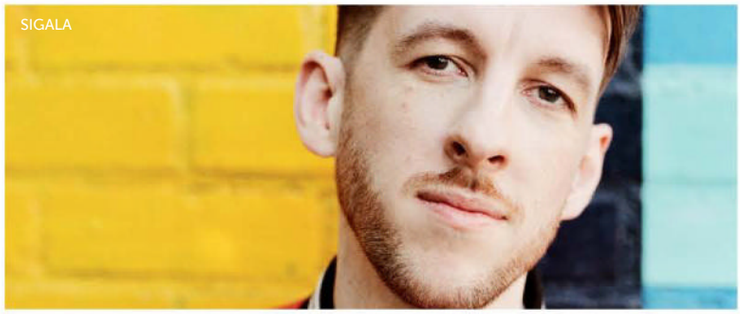
SPECIALIST ALBUMS TOP 20s

OFFICIAL COUNTRY ARTIST TOP 20 ALBUMS

PHOTO: Zack Massey

TM	ARTIST	TITLE	LABEL
1	Luke Combs	Gettin' Old	Sony Music CG
2	Morgan Wallen	One Thing At A Time	EMI
3	Taylor Swift	Fearless (Taylor's Version)	EMI
4	Luke Combs	What You See Is What You Get	Sony Music CG
5	Luke Combs	This One's For You	Sony Music CG
6	Luke Combs	Growin' Up	Sony Music CG
7	Shania Twain	Come On Over	Mercury
8	Ward Thomas	Music In The Madness	WTW
9	Taylor Swift	Fearless	Mercury
10	Morgan Wallen	Dangerous: The Double Album	EMI
11	Taylor Swift	Taylor Swift	Mercury
12	Zach Bryan	American Heartbreak	Warner
13	Kelsea Ballerini	Rolling Up The Welcome Mat	Black River Ent.
14	Glen Campbell	Adiós	UMR
15	Chris Stapleton	Traveller	Mercury Nashville
16	Glen Campbell	Gentle On My Mind	UMR/Virgin
17	Jordan Davis	Bluebird Days	Snakefarm
18	Dolly Parton	Dumplin' – OST	Sony Music CG
19	Chris Stapleton	Starting Over	Decca
20	The Chicks	Wide Open Spaces	Epic

OFFICIAL DANCE TOP 20 ALBUMS



TM	ARTIST	TITLE	LABEL
1	Sigala	Every Cloud – Silver Linings	Ministry Of Sound
2	David Guetta	One Love	Parlophone
3	Calvin Harris	18 Months	Columbia
4	Robin Schulz	Prayer	Atlantic
5	David Guetta	Nothing But The Beat	Parlophone
6	Jax Jones	Snacks	Polydor
7	David Guetta	Nothing But The Beat 2.0	Parlophone
8	The Prodigy	Their Law: The Singles 1990 – 2005	XL
9	Drake	Honestly, Nevermind	OVO/Republic
10	Sigala	Brighter Days	Ministry Of Sound
11	Jonas Blue	Blue	Positiva
12	Calvin Harris	Motion	Columbia
13	Fred Again..	USB	Atlantic
14	Bad Boy Chiller Crew	Disrespectful	Relentless
15	Britney Spears	B In The Mix: The Remixes Vol 2	Jive
16	Black Eyed Peas	The Beginning	Interscope
17	Skrillex	Quest For Fire	Atlantic
18	Major Lazer	Major Lazer Essentials	Because
19	Fred Again..	Actual Life 3 (Jan 1 – Sep 9 2022)	Atlantic
20	Disclosure	Settle	PMR

OFFICIAL FOLK TOP 20 ALBUMS

PHOTO: Ellias Grace

TM	ARTIST	TITLE	LABEL
1	Lankum	False Lankum	Rough Trade
2	Levellers	Together All The Way	On The Fiddle
3	Lisa O'Neill	All Of This Is Chance	Rough Trade
4	Marcus Mumford	(Self-Titled)	Island
5	Unthank: Smith	Nowhere And Everywhere	Billingham
6	David Brewis	The Soft Struggles	Daylight Saving
7	Hack-Poets Guild	Blackletter Garland	One Little Independent
8	The Mary Wallopers	The Mary Wallopers	BC
9	Jessie Buckley & Bernard Butler	For All Our Days That Tear The Heart	EMI
10	Rozi Plain	Prize	Memphis Industries
11	Daoirí Farrell	The Wedding Above In Glencree	Daoirí
12	The Longest Johns	Smoke & Oakum	Decca
13	The Unthanks	Sorrows Away	Rabblerouser
14	Ferocious Dog	The Hope	Graphite
15	Passenger	Birds That Flew And Ships That Sailed	Black Crow
16	Boo Hewerdine	Flowers	Reveal
17	Duncan Chisholm	Black Cuillin	Copperfish
18	Kate Rusby	30: Happy Returns	Pure
19	Levellers	The Lockdown Sessions	On The Fiddle
20	James Yorkston, Nina Persson...	The Great White Sea Eagle	Domino

OFFICIAL ROCK & METAL TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Fall Out Boy	So Much (For) Stardust	Parlophone
2	Foo Fighters	The Essential	Sony Music CG
3	Green Day	Greatest Hits: God's Favorite Band	Reprise
4	Nirvana	Nevermind	Geffen/UMR
5	Nirvana	Nirvana	Geffen
6	Guns N' Roses	Greatest Hits	Geffen
7	Linkin Park	Hybrid Theory	Warner
8	AC/DC	Iron Man 2 – OST	Columbia
9	Blink 182	Greatest Hits	Geffen
10	Nickelback	The Best Of Nickelback, Vol 1	Rhino
11	Metallica	Metallica	Vertigo
12	Led Zeppelin	Mothership	Rhino
13	Linkin Park	Hybrid Theory/Reanimation	Warner
14	Green Day	American Idiot	Reprise
15	Slipknot	Antennas To Hell	Roadrunner
16	Guns N' Roses	Appetite For Destruction	Polydor/UMR
17	Linkin Park	Meteora	Warner
18	Maneskin	Rush	Columbia
19	My Chemical Romance	May Death Never Stop You	Reprise
20	Fall Out Boy	Greatest Hits: Believers Never Die – Volume 2	Island

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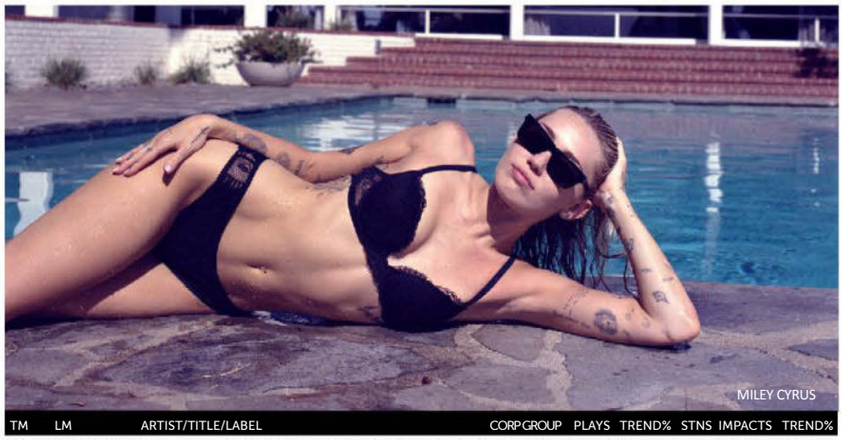
UK AIRPLAY

CHARTS KEY
HIGHEST NEW ENTRY
HIGHEST CLIMBER
PLAY/AUDIENCE INCREASE
TREND INCREASE +50%

RADIO MONITOR we're always listening

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK RADIO AIRPLAY TOP 50


MILEY CYRUS

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS	IMPACTS	TREND%
1	1	Miley Cyrus Flowers RCA	SME	30,752	12	253	265.35	-19
2	35	Niall Horan Heaven Capitol	UMG	18,239	394	231	245.33	320
3	6	Lizzo Special Atlantic	WMG	17,240	159	222	180.81	33
4	3	Lewis Capaldi Forget Me EMI	UMG	20,861	9	230	176.8	11
5	41	Zara Larsson Can't Tame Her Black Butter/Epic/Sommer House	SME	12,189	80	213	169.28	260
6	5	Taylor Swift Anti-Hero EMI	UMG	19,548	11	239	160.91	12
7	4	Mimi Webb Red Flags Epic	SME	17,030	11	212	137.35	-11
8	20	Tom Grennan Here Insanity	SME	14,782	101	206	132.97	55
9	NEW	The Weeknd Die For You Republic/XO	UMG	8,107	1040	193	132.11	697
10	NEW	Jax Jones & Calum Scott Whistle Polydor	UMG	12,119	165	220	123.73	272
11	13	Lewis Capaldi Pointless EMI	UMG	15,394	9	220	117.89	10
12	8	Meghan Trainor Made You Look RCA	SME	15,055	-10	218	112.09	-7
13	10	Ed Sheeran Celestial Asylum	WMG	14,698	-2	210	109.08	-6
14	NEW	Calvin Harris & Ellie Goulding Miracle Columbia	SME	8,973	-	195	104.94	-
15	21	Coi Leray Players Uptown/Republic	UMG	6,420	45	167	96.58	15
16	NEW	Bebe Rexha Heart Wants What It Wants Parlophone	WMG	2,455	2457	122	93.09	2291
17	NEW	Depeche Mode Ghosts Again Columbia	SME	1,640	179	89	92.8	201
18	NEW	Ed Sheeran Eyes Closed Atlantic	WMG	5,204	-	216	92.67	-
19	14	Pink Never Gonna Not Dance Again RCA	SME	10,585	-21	214	89.64	-16
20	NEW	Jessie Ware Pearls EMI	UMG	1,987	301	65	89.56	267
21	26	PinkPantheress Boy's A Liar Warner	WMG	8,168	128	177	89.36	17
22	7	Pink Trustfall RCA	SME	16,125	30	229	88.78	-34
23	12	Cian Ducrot I'll Be Waiting Polydor	UMG	10,624	11	199	86.97	-21
24	9	Lizzo 2 Be Loved (Am I Ready) Atlantic	WMG	12,170	-22	195	86.79	-27
25	25	Becky Hill & David Guetta Remember Polydor	UMG	8,278	14	213	84.43	8
26	2	Sam Smith, Calvin Harris & Jessie Reyez I'm Not Here To... Capitol	UMG	10,814	-31	222	82.75	-58
27	17	Joel Corry & Tom Grennan Lionheart (Fearless) Atlantic	WMG	13,061	-16	195	79.33	-14
28	30	The Kid Laroi & Justin Bieber Stay Def Jam/RCA	S/U	7,726	11	165	77.83	15
29	45	Jake Shears Too Much Music Mute	IND.	1,968	335	61	76.3	80
30	16	Tiësto & Tate McRae 10:35 Atlantic/Ministry Of Sound	WMG	11,759	-5	216	76.24	-24
31	NEW	Simply Red Better With You Warner	IND.	552	10940	43	75.38	1384
32	34	Harry Styles As It Was Columbia	SME	9,524	25	242	73.65	24
33	28	Ellie Goulding Like A Saviour Polydor	UMG	5,407	30	149	72.61	5
34	NEW	Libianca People 5K	SME	2,674	61	127	71.37	99
35	11	Freya Ridings Weekends Good Soldier	IND	9,546	-26	195	65.92	-41
36	NEW	Mae Muller I Wrote A Song Capitol	UMG	5,178	-	228	65.13	-
37	NEW	Sigala/M. Muller/C. Baser Ft... Feels This Good Ministry Of Sound	SME	9,945	-	170	65.	-
38	NEW	Mae Stephens If We Ever Broke Up EMI	UMG	7,057	684	175	63.91	448
39	NEW	Strandz Us Against The World Relentless	SME	1,707	120	58	62.48	138
40	NEW	Miley Cyrus River RCA	SME	1,715	-	160	58.61	-
41	29	David Guetta & Bebe Rexha I'm Good (Blue) Parlophone	WMG	7,811	-21	213	58.33	-15
42	NEW	Ghost Ft Joe Elliott Spillways Concord	IND.	334	167	21	58.15	370
43	NEW	The Kid Laroi Love Again RCA	SME	5,378	105	96	57.66	67
44	NEW	Paramore Running Out Of Time Atlantic	WMG	846	152	21	56.94	59
45	24	Raye Ft 070 Shake Escapism Human Re Sources	IND	6,814	-24	173	56.93	-29
46	36	Dermot Kennedy Kiss Me Island	UMG	9,456	-6	173	56.57	1
47	31	Metro Boomin, The Weeknd & 21 Savage Creepin' Republic	UMG	5,102	-3	143	55.72	-17
48	18	SZA Kill Bill RCA/Top Dawg	SME	5,542	-12	132	52.5	-39
49	40	Wet Leg Angelica Domino	IND.	1,394	44	71	51.33	7
50	NEW	Jason Mraz I Feel Like Dancing BMG	IND.	1,541	1472	88	49.73	1031

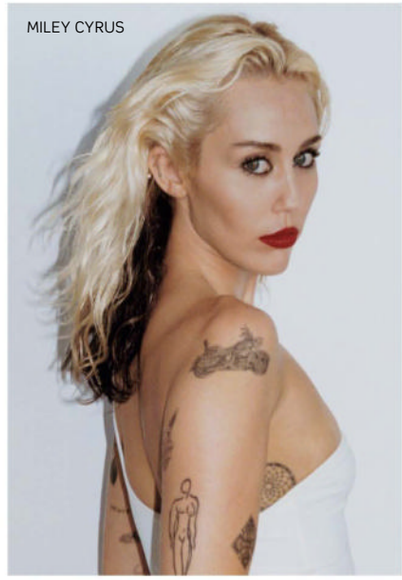
UK TV AIRPLAY TOP 50

PINKPANTHERESS

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS
1	27	PinkPantheress Boy's A Liar / Warner	WMG	966	137	8
2	1	Raye Ft 070 Shake Escapism / Human Re Sources	IND	939	-11	8
3	2	Miley Cyrus Flowers / RCA	SME	937	9	7
4	3	SZA Kill Bill / RCA/Top Dawg	SME	862	1	7
5	31	Libianca People / 5K	SME	738	96	8
6	6	Mimi Webb Red Flags / Epic	SME	712	-1	7
7	24	Pink Trustfall / RCA	SME	696	54	9
8	10	Rema/Selena Gomez Calm... / Jonzing Worldwide/Mavin	UMG	637	-6	6
9	8	Tiësto & Tate McRae 10:35 / Atlantic/Ministry Of Sound	WMG	619	-10	8
10	NEW	Jax Jones & Calum Scott Whistle / Polydor	UMG	588	287	8
11	40	Miguel Sure Thing / Jive	SME	583	90	5
12	47	Lizzo Special / Atlantic	WMG	572	105	8
13	14	David Guetta & Bebe Rexha I'm Good (Blue) / Parlophone	WMG	560	-2	8
14	16	Venbee & Goddard Messy In Heaven / Columbia	SME	549	-2	7
15	18	Taylor Swift Lavender Haze / EMI	UMG	544	3	8
16	19	Freya Ridings Weekends / Good Soldier	IND	538	4	9
17	15	Taylor Swift Anti-Hero / EMI	UMG	515	-9	7
18	12	Meghan Trainor Made You Look / RCA	SME	506	-19	7
19	NEW	Strandz Us Against The World / Relentless	SME	502	206	6
20	22	Cian Ducrot I'll Be Waiting / Polydor	UMG	493	7	8
21	NEW	Niall Horan Heaven / Capitol	UMG	488	1219	7
22	NEW	Nathan Dawe & Bru-C Ft... Oh Baby / Atlantic	WMG	486	220	6
23	46	Anne-Marie Sad Bitch / Atlantic	WMG	439	55	5
24	49	Z.Larsson Can't Tame... / Black Butter/Epic/Sommer house	SME	430	62	6
25	7	Sigala & MNEK Radio / Ministry Of Sound	SME	421	-41	7
26	4	Central Cee Let Go / Central Cee	WMG	421	-42	6
27	9	Stormzy Hide & Seek / 0207/Merky	UMG	409	-40	8
28	5	Oliver Tree & Robin Schulz Miss You / Atlantic	WMG	386	-47	7
29	30	E. Rose/Interplanetary... B.O.T.A.... / Warner/X One House	WMG	385	-1	7
30	NEW	Lizzy McAlpine Ceilings / Harbour Artists & Music	IND.	384	441	6
31	45	Coi Leray Players / Uptown/Republic	UMG	358	23	5
32	NEW	Mae Stephens If We Ever Broke Up / EMI	UMG	352	1157	6
33	21	FLO Cardboard Box / Island	UMG	347	-26	6
34	34	The Kid Laroi Love Again / RCA	SME	346	-5	6
35	RE	George Ezra Green Green Grass / Columbia	SME	329	29	8
36	NEW	Ayra Starr Rush / Mavin	IND.	328	421	6
37	NEW	Paramore Running Out Of Time / Atlantic	WMG	322	-	5
38	38	Harry Styles As It Was / Columbia	SME	321	-3	8
39	17	Bugzy Malone & TeeDee Out Of Nowhere / B-Somebody	IND.	318	-43	4
40	35	Pink Never Gonna Not Dance Again / RCA	SME	312	-10	7
41	NEW	Eliza Rose Better Love / Warner	WMG	306	-	5
42	11	Joel Corry & Tom Grennan Lionheart (Fearless) / Atlantic	WMG	297	-56	7
43	NEW	Tom Grennan Here / Insanity	SME	292	51	7
44	20	S. Smith/C.Harris/J.Reyez I'm Not Here To... / Capitol	UMG	286	-41	5
45	28	Headie One Martin's Sofa / Relentless	SME	276	-32	6
46	NEW	Mae Muller I Wrote A Song / Capitol	UMG	267	-	8
47	NEW	Ellie Goulding Like A Saviour / Polydor	UMG	264	207	5
48	32	Rita Ora You Only Love Me / BMG	IND.	262	-30	6
49	NEW	Jonas Brothers Wings / Polydor	UMG	251	-	5
50	25	KSI Ft Oliver Tree Voices / Atlantic	WMG	249	-45	6

EU RADIO AIRPLAY TOP 50

TM	ARTIST/TITLE		COMPANY	CORP GROUP	PLAYS	STNS	IMPACTS
1	Miley Cyrus	Flowers	Sony Music	SME	167,616	1,959	4,071.30m
2	Ed Sheeran	Celestial	Atlantic	WMG	74,681	1,359	1,779.56m
3	Metro Boomin feat. T..	Creepin'	Universal Music	UMG	63,775	938	1,711.39m
4	Taylor Swift	Anti-Hero	Universal Music	UMG	77,189	1,371	1,607.67m
5	Dermot Kennedy	Kiss Me	Universal Music	UMG	56,278	1,003	1,511.06m
6	David Guetta & Bebe ..	I'm Good (Blue)	Parlophone	WMG	71,797	1,399	1,459.86m
7	Lil Nas X	STAR WALKIN (League ..	Sony Music	SME	53,153	898	1,354.57m
8	Lewis Capaldi	Forget Me	Universal Music	UMG	65,254	1,301	1,311.35m
9	Rosa Linn	SNAP	Columbia	SME	49,871	1,172	1,270.27m
10	Lost Frequencies, El..	Back To You	One Seven Music	SME	45,425	865	1,198.92m
11	Tiësto & Tate McRae	10:35	Warner Music	WMG	62,130	1,064	1,143.09m
12	Sam Smith feat. Calv..	I'm Not Here To Make..	Universal Music	UMG	61,460	1,196	1,118.43m
13	Pink	TRUSTFALL	Sony Music	SME	57,001	1,091	1,100.59m
14	Felix Jaehn & Ray Da..	Call It Love	Universal Music	UMG	42,563	682	1,098.47m
15	Loi	Gold	VOLKSMUSIC	Ind.	28,170	530	1,057.71m
16	Pink	Never Gonna Not Danc..	Sony Music	SME	47,679	1,310	1,045.17m
17	Leony	Somewhere In Between	Armada Music	Ind.	29,927	448	1,016.13m
18	KAMRAD	Feel Alive	Epic	SME	25,888	419	982.90m
19	Harry Styles	As It Was	Sony Music	SME	46,313	1,712	902.16m
20	Meghan Trainor	Made You Look	Sony Music	SME	59,127	1,259	902.07m
21	Bizarrap & Shakira	Shakira Bzrp Music S..	DALE PLAY Recoı	SME	31,914	706	847.40m
22	Lizzo	2 Be Loved (Am I Ready)	Warner Music	WMG	35,471	990	847.16m
23	Michael Patrick Kell..	Wonders	SMD/Columbia De	SME	19,874	307	823.87m
24	Depeche Mode	Ghosts Again	Sony Music	SME	31,949	1,055	809.06m
25	Alok & James Arthur	Work With My Love	Sony Music	SME	42,956	972	777.40m
26	Måneskin	The Loneliest	Sony Music	SME	23,368	674	777.11m
27	Tom Gregory	Forget Somebody	Sony Music	SME	20,703	368	775.14m
28	Imagine Dragons	Symphony	Polydor	UMG	23,437	487	761.75m
29	Joel Corry & Tom Gre..	Lionheart (Fearless)	Warner Music	WMG	49,982	930	758.96m
30	Niall Horan	Heaven	Neon Haze Music	UMG	44,513	911	740.72m
31	Jax Jones & Calum Scott	Whistle	Universal Music	UMG	39,640	886	732.74m
32	ClockClock	Someone Else	Universal Music	UMG	17,213	317	728.89m
33	Alok, Sigala & Ellie..	All By Myself	Sony Music	SME	36,092	836	711.93m
34	Martin Garrix & JVKE	Hero	EPIC Amsterdam	SME	23,714	532	711.64m
35	Coi Leray	Players	Universal Music	UMG	37,217	819	706.92m
36	Benson Boone	In The Stars	Warner Music	WMG	18,527	347	703.26m
37	Sam Smith feat. Kim ..	Unholy	Universal Music	UMG	36,470	955	700.12m
38	ROSALÍA	LLYLM	Sony Music	SME	19,657	452	689.50m
39	MEDUZA & James Carte..	Bad Memories	Island	UMG	29,243	729	672.19m
40	Nicky Youre	Eyes On You	Sony Music	SME	18,520	370	623.69m
41	RAYE feat. 070 Shake	Escapism	The Orchard	Ind	39,888	652	596.61m
42	Weeknd, The	Die For You	XO/Republic	UMG	29,414	1,000	590.58m
43	Rita Ora	You Only Love Me	Bmg Rights Manag	Ind.	34,104	819	586.85m
44	Tiësto	Lay Low	Warner Music	WMG	30,617	618	585.12m
45	Zara Larsson	Can't Tame Her	Sony Music	SME	38,799	780	566.59m
46	Louane	Secret	Universal Music	UMG	9,575	157	560.70m
47	Rema	Calm Down	Mavin Records	Ind.	27,870	917	550.51m
48	Elton John & Britney..	Hold Me Closer	Universal Music	UMG/S	34,849	1,308	541.56m
49	PNAU & Troye Sivan	You Know What I Need	Sony Music	SME	24,304	632	535.12m
50	Tove Lo	2 Die 4	Pretty Swede	Ind.	20,840	539	531.25m


MILEY CYRUS

ED SHEERAN

TAYLOR SWIFT

DERMOT KENNEDY

LIL NAS X

STREAMING

Spotify

GLOBAL

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Karol G TQG
3	The Weeknd Die For You (With Ariana Grande...)
4	SZA Kill Bill
5	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
6	Bizarrap Shakira: Bzrp Music Sessions...
7	Harry Styles As It Was
8	Metro Boomin Creepin' (With The Weeknd/21...)
9	Yandel Yandel 150
10	Rema Calm Down (With Selena Gomez)
11	Sam Smith Unholy (Feat. Kim Petras)
12	Manuel Turizo La Bachata
13	David Guetta I'm Good (Blue)
14	The Weeknd Die For You
15	Taylor Swift Anti-Hero
16	Morgan Wallen Last Night
17	Ozuna Hey Mor
18	D4vd Here With Me
19	Raye Escapism (Feat. 070 Shake)
20	Stephen Sanchez Until I Found You (With Em...)

EUROPE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
3	The Weeknd Die For You (With Ariana Grande...)
4	Karol G TQG
5	David Guetta I'm Good (Blue)
6	Metro Boomin Creepin' (With The Weeknd/21...)
7	SZA Kill Bill
8	Bizarrap Shakira: Bzrp Music Sessions...
9	Raye Escapism
10	Tom Odell Another Love
11	Harry Styles As It Was
12	Sam Smith Unholy (Feat. Kim Petras)
13	Tiësto 10:35
14	Rema Calm Down (With Selena Gomez)
15	Lazza Cenere
16	Central Cee Let Go
17	Bizarrap Quevedo: Bzrp Music Sessions...
18	Taylor Swift Anti-Hero
19	Coi Leray Players
20	OneRepublic I Ain't Worried

UNITED KINGDOM

TM	ARTIST/TITLE
1	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
2	Miley Cyrus Flowers
3	SZA Kill Bill
4	Raye Escapism
5	The Weeknd Die For You (With Ariana Grande...)
6	Lizzy McAlpine Ceilings
7	Miguel Sure Thing
8	Coi Leray Players
9	Taylor Swift Anti-Hero
10	Metro Boomin Creepin' (With The Weeknd...)
11	Harry Styles As It Was
12	Calvin Harris Miracle (With Ellie Goulding)
13	Rema Calm Down (With Selena Gomez)
14	Libianca People
15	David Guetta I'm Good (Blue)
16	Tiësto 10:35
17	Tom Odell Another Love
18	Sam Smith Unholy (Feat. Kim Petras)
19	Venbee Messy In Heaven
20	OneRepublic I Ain't Worried

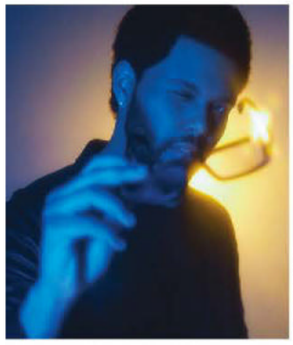
FRANCE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Hamza Nocif
3	Gaulois Jolie (Feat. Ninho)
4	Zola Amber
5	Tayc Room 69
6	Zola Toute La Journée (Feat. Tiakola)
7	Aya Nakamura Baby
8	Metro Boomin Creepin' (With The Weeknd/21...)
9	Tiakola Meuda
10	Måneskin The Loneliest
11	Djadja & Dinaz La Force Tranquille
12	Louane Secret
13	Favé Urus
14	Hamza Sadio (Feat. Offset)
15	Landy Maybach
16	SDM Bolide Allemand
17	Gazo Die
18	RK Lola
19	Hamza Free YSL
20	Maes Fetty Wap

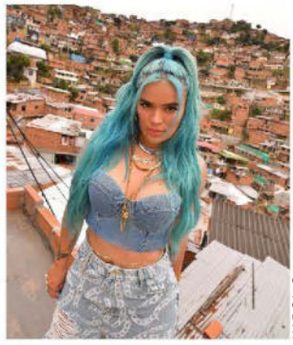
GERMANY

TM	ARTIST/TITLE
1	Udo Lindenberg Komet
2	Miley Cyrus Flowers
3	Ayliva Sie Weiß (Feat. Mero)
4	Nina Chuba Mangos Mit Chili
5	Luciano Bamba (Feat. Aitch & BIA)
6	Peter Fox Zukunft Pink (Feat. Inéz)
7	David Guetta I'm Good (Blue)
8	Kwam E Hallow Kitty
9	Nina Chuba Ich Glaub Ich Will Heut Nicht...
10	Nina Chuba Wildberry Lillet
11	Raye Escapism
12	Metro Boomin Creepin' (With The Weeknd/21...)
13	Samra Ich Liebe Dich
14	Eminem Mockingbird
15	Badmómzjay Auf Die Party
16	Montez Jeden Tag Mehr
17	Sam Smith Unholy (Feat. Kim Petras)
18	Tiësto Lay Low
19	Tom Odell Another Love
20	Peter Fox Vergessen Wie

MILEY CYRUS


THE WEEKND

PINKPANTHERESS


KAROL G

DAVID GUETTA

NETHERLANDS

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Maan Stiekem
3	Claude Ladada (Mon Dernier Mot)
4	Maks Dyscalculie
5	Boef Herinnering
6	Zoë Tauran Therapie
7	Flemming Paracetamollen
8	Metro Boomin Creepin' (With The Weeknd/21...)
9	Kevin Kipstraat
10	Suzan & Freek Slapeloosheid

NORWAY

TM	ARTIST/TITLE
1	Emma Steinbakken Delilah
2	Miley Cyrus Flowers
3	Emma Steinbakken Floden
4	Undergrunn Klikk
5	Alessandra Queen Of Kings
6	Isah Mysteriet Deg
7	Ballinciaga En Shot
8	The Weeknd Die For You (With Ariana Grande)
9	Loreen Tattoo
10	Carina Dahl Best På Fest

SPAIN

TM	ARTIST/TITLE
1	Karol G TQG
2	Yandel Yandel 150
3	LiL CaKe Mercho
4	Quevedo Playa Del Inglés
5	Quevedo Wanda
6	Manuel Turizo La Bachata
7	Bizarrap Shakira: Bzrp Music Sessions...
8	Quevedo Punto G
9	Tini Cupido
10	Vicco Nochentera

SWEDEN

TM	ARTIST/TITLE
1	Loreen Tattoo
2	Yasin Har Dig
3	Smash Into Pieces Six Feet Under
4	Theoz Mer Av Dig
5	Marcus & Martinus Air
6	Arc North Where You Are (Sávežan)
7	Miley Cyrus Flowers
8	Rasmus Gozzi Rid Mig Som En Dalahäst
9	Dizzy Kurirer
10	Nordman Släpp Alla Sorger

UNITED STATES

TM	ARTIST/TITLE
1	Morgan Wallen Last Night
2	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
3	SZA Kill Bill
4	Miley Cyrus Flowers
5	The Weeknd Die For You (With Ariana Grande)
6	Karol G TQG
7	Morgan Wallen One Thing At A Time
8	Lil Uzi Vert Just Wanna Rock
9	Metro Boomin Creepin' (With The Weeknd/21...)
10	Morgan Wallen You Proof

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STREAMING - MUSIC VIDEO

WORLDWIDE

TM	ARTIST/TITLE
1	Karol G, Shakira TQG
2	Miley Cyrus Flowers
3	Rema, Selena Gomez Calm Down
4	Yuridia, Angela Aguilar Qué Agonía
5	Karol G Mientras Me Curo Del Cora
6	The Weeknd & Ariana Grande Die For You (Remix) (Official Lyric Video)
7	Karol G Provenza
8	Shakira Waka Waka (This Time For Africa) (The...)
9	The Weeknd Save Your Tears
10	LiL CaKe, Migrantes Mercho
11	Feid Feliz Cumpleaños Ferxxo
12	Karol G, Maldy Gatúbela
13	Tini, La Joaqui, Steve Aoki Muñecas
14	Rihanna Diamonds
15	Mark Ronson Ft. Bruno Mars Uptown Funk
16	Shakira, Rauw Alejandro Te Felicito (Official Video)
17	Tini Cupido
18	50 Cent In Da Club
19	Feid Normal
20	CantaJuego Soy Una Taza (Version Mexico)

UNITED KINGDOM

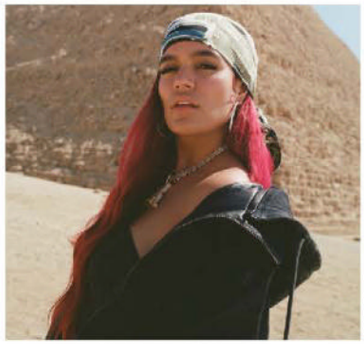
TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Rema, Selena Gomez Calm Down
3	Raye, 070 Shake Escapism
4	Dwayne Johnson You're Welcome (From Moana)
5	Ayra Starr Rush
6	Lewis Capaldi Forget Me
7	Lady Gaga, Bradley Cooper Shallow (From A Star Is Born)
8	French Montana Ft. Swae Lee Unforgettable
9	Meghan Trainor Mother
10	Meghan Trainor Made You Look
11	Shakira Waka Waka (This Time For Africa) (The...)
12	Harry Styles As It Was
13	The Weeknd Save Your Tears
14	Auli'i Cravalho How Far I'll Go (From Moana/Official Video)
15	George Ezra Green Green Grass
16	Mark Ronson Ft. Bruno Mars Uptown Funk
17	Cedarmont Kids If You're Happy And You Know It
18	Clavish, D-Block Europe Rocket Science
19	Katy Perry Roar
20	Rag'N'Bone Man Human

UNITED STATES

TM	ARTIST/TITLE
1	Karol G, Shakira TQG
2	Miley Cyrus Flowers
3	GloRilla, Cardi B Tomorrow 2
4	Morgan Wallen Last Night (One Record At A Time Sessions)
5	Chris Brown Under The Influence
6	Lil Baby California Breeze
7	Dwayne Johnson You're Welcome (From Moana)
8	Drake, 21 Savage Spin Bout U (Official Music Video)
9	Yuridia, Angela Aguilar Qué Agonía
10	Rema, Selena Gomez Calm Down
11	SZA Kill Bill
12	Moneybagg Yo Ft. GloRilla On Wat U On
13	Morgan Wallen Wasted On You (The Dangerous Sessions)
14	Post Malone, Swae Lee Sunflower (Spider-Man: Into The Spider...)
15	SZA Snooze (Audio)
16	Karol G Provenza
17	Hardy Ft. Lainey Wilson Wait In The Truck
18	Chris Stapleton Tennessee Whiskey (Official Audio)
19	Morgan Wallen Thought You Should Know (Offical Video)
20	Ice Spice In Ha Mood

NEW ARTISTS – UK

TM	ARTIST/TITLE
1	ArrDee, Cat Burns Home For My Heart
2	Ice Spice In Ha Mood
3	Libianca Ft. Ayra Starr, Omah Lay People (Official Visualiser)
4	Prinz, Rushawn, Jermaine Edwards Beautiful Day (Thank You For Sunshine)...
5	Chlöe, Chris Brown How Does It Feel
6	Libianca People (Lyric Video)
7	Piri Updown
8	Cat Burns People Pleaser
9	D4vd Worthless
10	Valiant Rasta
11	Raye Ice Cream Man
12	Gwamz Last Night
13	Belters Only My Mind
14	Reneé Rapp Bruises
15	Cat Burns BRIT Awards 2023 Round Up
16	Cat Burns People Pleaser (Behind The Scenes)
17	Valiant Glock 40
18	Riovaz Hypnotized
19	Prinz, Rushawn, Jermaine Edwards Beautiful Day (Thank You For Sunshine)...
20	Reneé Rapp Too Well (Live From London)


KAROL G

LEWIS CAPALDI

CARDI B & GLORILLA

ICE SPICE

FRANCE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Louane Secret
3	Ana Ka Sous Les Apparences...
4	Maes Fetty Wap
5	Ayra Starr Rush
6	Maes Galactic
7	Karol G, Shakira TQG
8	Shakira Waka Waka (This Time For...)
9	Lady Gaga, Bradley Cooper Shallow (From A Star Is Born)
10	Maître Gims Ft. Niska Sapés Comme Jamais

GERMANY

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Rema, Selena Gomez Calm Down
3	Shakira Waka Waka (This Time For...)
4	Volker Rosin Tschu Tschu Wah - Die...
5	Karol G, Shakira TQG
6	Volker Rosin Feuerwehr Gymnastik
7	50 Cent In Da Club
8	Eminem Mockingbird
9	Pink Trustfall
10	Tom Odell Another Love

AUSTRALIA

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Rema, Selena Gomez Calm Down
3	Harry Styles As It Was
4	Meghan Trainor Made You Look
5	Dwayne Johnson You're Welcome (From Moana)
6	Meghan Trainor Mother
7	Mark Ronson Ft. Bruno Mars Uptown Funk
8	Katy Perry Roar
9	Post Malone, Swae Lee Sunflower (Spider-Man: Into...)
10	The Weeknd Save Your Tears

SPAIN

TM	ARTIST/TITLE
1	Karol G, Shakira TQG
2	Vicco Nochentera
3	Miley Cyrus Flowers
4	LiL CaKe, Migrantes Mercho
5	Rosalía Despechá
6	Karol G Mientras Me Curo Del Cora
7	Rosalía, Rauw Alejandro Beso
8	Abraham Mateo, Ana Mena Quiero Decirte
9	Karol G Provenza
10	Tini Cupido

ITALY

TM	ARTIST/TITLE
1	Marco Mengoni Due Vite (Official Video...)
2	Lazza Cener (Sanremo 2023)
3	Madame Il Bene Nel Male...
4	Rosa Chemical, Bdope Made In Italy (Sanremo...)
5	Tananai Tango (Sanremo 2023)
6	Geolier Come Vuoi
7	Geolier Ft. Sfera Ebbasta X Caso
8	Rocco Hunt, Elettra... Caramello
9	Guè, Anna, Sfera Ebbasta Cookies N' Cream
10	Piccolo Coro Dell'Antoniano Volevo Un Gatto Nero...

TikTok Trending

INSIDE THE MOST VIRAL TRACKS OF THE MONTH

UNITED KINGDOM

Ed Sheeran

Eyes Closed

Video Creations: 1,100,000

Previewed exclusively on TikTok for six days in the build-up to its official launch, Eyes Closed is one of Ed Sheeran's singles from –, his eagerly awaited new album. Creators quickly started using the track as a chance to remember their loved ones and share their special moments with each other.

Ed Sheeran also used the track's preview to engage with fans and duet with their videos. The track quickly made its mark and has generated over 1,000,000 creations on TikTok to date. It is no surprise that following its official release the single debuted at No.1.

Lucy Benbow, label partnerships manager at TikTok, speaks highly of Sheeran's use of the platform to engage with his fans.

"Ed Sheeran knows exactly how to lean into and excite the TikTok community, as shown by the preview campaign for his new single Eyes Closed," Benbow said. "The 60-second sound has been immensely popular with the community, generating a staggering 1,000,000 creations – all in anticipation of his new album, which is his most personal to date. Ed consistently raises the bar creatively and it's a privilege to be involved in what we know is a hugely important piece of music and art for him."

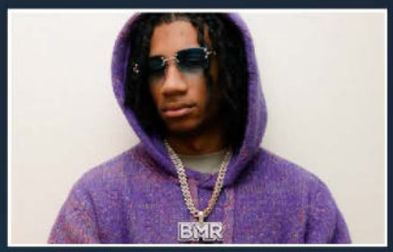
"Ed Sheeran knows exactly how to excite the TikTok community"
Lucy Benbow
TikTok

Lola Young

Don't Hate Me (Swing Set Version)

Video Creations: 217,100

BRITs Rising Star nominee and #AltMusic artist of the month, Lola Young, has built a strong following on TikTok. The singer regularly uses the platform to preview tracks and share performances. Her latest single, Don't Hate Me (Swing Set Version), was born out of a video Young posted where she sings the song on a swing. Creators have been lip-syncing the line, *'You said that I'm really boring, that's rich coming from you,'* to act out a break-up. Bella Hadid and Kendall Jenner also jumped on the trend, all before the track was officially released.



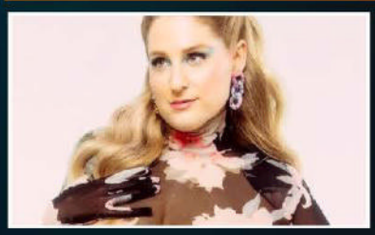
Digga D

Energy

Video Creations: 63,100

UK rapper Digga D has made an emphatic return with his latest track Energy, which was produced by X10 and Hargo and released through TikTok's distribution and promotion platform SoundOn. Since its release, the song has been met with widespread appreciation from the TikTok community. Creators on the platform have been using it to soundtrack everything from outfit transitions to declarations of positive energy. With over 63,000 creations using the track, Energy has climbed the UK charts and has entered the Top 20 in its first week.

GLOBAL



Meghan Trainor

Mother

Video Creations: 358,400

Pop queen Meghan Trainor is all over TikTok with her new single Mother. The song samples Pat Ballard's 1954 hit Mr Sandman, and creators have been using the song to drive a viral dance trend popularised by the duo @BrookieandJessie, who follow a routine to the lyric, *'I am your mother, you listen to me.'* Parents are also using the sound to share frustrating yet loving moments with their children. Trainor has used the song on TikTok to engage with her fans and has shared videos with @BrookieandJessie.

John Phillips

Bad Hair Day (Sped-Up)

Video Creations: 1,400,000

The 2004 New Zealand kids' tune is seeing a huge revival on TikTok thanks to a fan-created sped-up version. It has become the focus of a global dance trend where creators are showcasing their steps to the country-themed lyrics, *'Yo what's up fuzznut? Mousse ain't stickin', water ain't slickin'.'* The track's popularity has given New Zealand a moment in the global spotlight and, since taking off, the trend has also inspired creators to experiment with faster remixes whilst dancing along in double time.

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THE Music Week ARCHIVE

5 years ago...

TOP STORY

MAX LYRICAL

Max Lousada was the recipient of The Strat at the Music Week Awards in 2018, and we paid tribute to Warner Music Group's CEO of recorded music with a 12-page cover story charting his "unstoppable rise". Then 44, the former Atlantic and Warner Music UK boss became one of the youngest winners of The Strat, but as he explained in our interview, he had already packed plenty into his career by then.

Fittingly, Lousada's promotion to his current role was announced just as the UK industry descended on the 2017 edition of the Music Week Awards. "I thought that would add an element of conversation to the evening," Lousada told us, looking back. He was quick to underline the role our annual bash plays in the industry's calendar, saying, "It's always been really important, both in terms of people being recognised in front of the companies they work at and others who might give them opportunities". Elsewhere, Lousada had his say on breaking talent, majors, indies, market share and more, reserving special mention for a certain Ed Sheeran ("His success has really helped the confidence and power of Atlantic").

"We live in an attention economy and that has to be fed, you have to create cut-through," Lousada opined, considering the role of major labels. "When iTunes launched, I remember everyone had the argument, 'What's the point of a record company now?' But, with the exception of a few artists, you still need them a lot. Yes, the traditional superpowers of radio and TV are diminishing, but we have to offset that with other superpowers that can make a difference and that people give a shit about."

NEVER FORGET

The Music Week Awards was also a night for reflection. Our report detailed an onstage tribute to Avicii, who had recently passed away, by Sony/ATV's Guy Moot, while Sony Music's Joanna Kalli celebrated "an incredible artist" when accepting the award for George Michael's Listen Without Prejudice Vol.1 reissue campaign.

Also inside... **Atlantic**, **Polydor**, **Play It Again Sam**, **Glastonbury**, **Annie Mac** and **Stuart Camp** also won big at the **Music Week Awards**... Sony's **Dennis Kooker** talked up the importance of in-car streaming... **Ignition** boss **John Leahy** revved up for a summer of success with **Noel Gallagher**... **Broadwick Live**'s **Katt Alexander** celebrated the 10th year of **Rewind Festival**... **Ina Wroldsen** looked back on the making of **Symphony** with **Clean Bandit** and **Zara Larsson**... **Sarah Liversedge** **Platz** took on The Aftershow... **Calvin Harris** & **Dua Lipa** topped the singles chart with **One Kiss**, while **The Greatest Showman** ruled the albums roost...

10 years ago...

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NEWS
06 Good Weekend
Why XL is enjoying a bumper US radio launch with Vampire Weekend's new album

BIG INTERVIEW
12 What's the story?
Creation founder Alan McGee talks at length about his past and his new music venture

FEATURE
50 Croon river
Michael Bublé on Robbie, his new album - and possible retirement

MUSIC WEEK AWARDS 2013: ISLAND, ATLANTIC, BBC AND MORE TRIUMPH ON BIG NIGHT

Trade applauds year's finest

AWARDS
BY TIM INGHAM

Hundreds of very senior executives across the industry voted on last night's Music Week Awards - and crowned some very deserving winners.

Island Records picked up two gongs on the night for Best Record Company and the highly coveted A&R Award, rewarding its recent work with the likes of Mumford & Sons, Gotye and Ben Howard. Elsewhere, Atlantic Records won the Promotions Team award to continue an astonishing unbeaten run in the category of more than five years.

The Retail Brand prize was picked up by Rough Trade, which managed to beat digital goliaths such as iTunes and Spotify – as well as HMV.

It was also a good night for those from the 'old' EMI in the major's final year of contention. The record company's sales team were victorious in their designated category, whilst Virgin Records was honoured with the Artist Marketing prize for its work on the campaign for Our Version Of Events by Emeli Sandé (*pictured above*).

Sandé's management duo of Adrian Sykes and Greg Castell won the Manager Of The Year prize, whilst 4AD received the Independent Label gong – voted for by the Record Store Day network of UK music retailers.

Murray Chalmers' team picked up the PR gong for their work on the interview-shy Stone Roses, whilst there was a triple dose of celebration for the BBC - as Later... With Jools Holland, BBC 6Music and presenter Lauren Laverne all won in their categories. Meanwhile, [PIAS] won the Distribution prize and Banquet Records was named the best indie retailer in the UK.

The biggest award of the night, The Music Week Strat, went to Richard Griffiths and Harry Magee - founders of Modest! Management. Tributes to the pair were delivered by the likes of One Direction, Alison Moyet, Lucian Grainge and Sharon Osbourne.

■ Read *Music Week*'s special tribute feature on Richard & Harry: Pages 23 to 47

MusicWeek Awards 2013 Spotify

THE STRAT AWARD
Richard Griffiths and Harry Magee, Modest! Management

LIVE MUSIC VENUE
The 02 Arena, London

LIVE PROMOTER
Simon Moran, SJM Concerts

MUSIC & BRAND PARTNERSHIP
Converse and Cornerstone for Converse Represent

A&R AWARD Island Records

MANAGER OF THE YEAR
Adrian Sykes & Greg Castell

RETAIL BRAND
Rough Trade

INDEPENDENT RETAILER
Banquet Records, Kingston

RADIO STATION
BBC 6Music

RADIO SHOW
Lauren Laverne, 6Music

TV SHOW FEAT MUSIC
Later... With Jools Holland (BBC)

MUSIC MEDIA BRAND
NME

PROMOTIONS TEAM
Atlantic Records

PUBLISHER (ALBUMS)
Sony/ATV/EMI

INDEPENDENT PUBLISHER
Kobalt

PUBLISHER (SINGLES)
Sony/ATV/EMI

SALES TEAM
EMI

DISTRIBUTION TEAM
[PIAS]

CATALOGUE MARKETING
Rhino for Fleetwood Mac, Rumours

ARTIST MARKETING
Virgin For Emeli Sandé, Our Version of Events

PR CAMPAIGN
Murray Chalmers PR for The Stone Roses

INDEPENDENT RECORD COMPANY
4AD

RECORD COMPANY
Island Records

TAKING THE MICHAEL

As coverlines such as 'croon river' illustrate, *Music Week*'s pun game has always been (ahem) strong. Back in 2013, our feature with Michael Bublé found the Canadian considering the prospect of retirement. Then 37, he had just become a parent and, in the lead up to the release of his eighth album To Be Loved, was taking a moment to reflect. "I have bigger fish to fry than to worry if it is commercially successful or not," he said. "I've been entertaining since I was 16 and have given a lot of myself to the world, I'm starting to wonder, 'When do I start to live for myself?'" Of course, we now know that Bublé is still going strong. To Be Loved (838,475 sales, OCC) topped the charts and has been followed by three more smash albums. The most recent, Higher, hit No.1 last March.

TOP STORY
WINNERS TAKE IT ALL

The team behind Emeli Sandé in 2013 was one of the stories of the Music Week Awards, where Adrian Sykes and Greg Castell scooped the Manager Of The Year gong and Virgin Records won the Artist Marketing award for their work on the star's seismic debut, Our Version Of Events. Elsewhere, Island did the Record Company and A&R award double, Atlantic won the Promotions Team category and 4AD was named Independent Record Company of the year. This year's winners will be revealed on May 24, as the ceremony returns to Evolution in London.

MODEST ACHIEVEMENTS

The winners of The Strat in 2013 were Modest! Management bosses Richard Griffiths and Harry Magee, who were celebrated over no less than 16 pages. Among a catalogue of revelations, not to mention tributes from Simon Cowell and more, Magee shared one of his best music business lessons. "I had no earplugs at One Direction's debut gig after The X Factor," he said. "You only make that mistake once with 1D."

Also inside... **Creation Records** founder **Alan McGee** revealed all about his plans for a new label... **XL**'s **Vampire Weekend** tasted success on UK radio... **BMG** signed a publishing deal with **Bring Me The Horizon**... **Maya Jane Coles** signed up with **Kobalt Label Services**... The industry remembered the life of A&R executive **Jo McCormack**... **Duke Dumont**, **AME** & **MNEK** had the No.1 single with **Need U (100%)**, while **Justin Timberlake**'s **The 20/20 Experience** was the No.1 album...

20 years ago...

CMP
R EVERYONE IN THE BUSINESS OF MUSIC
music week
MG breaks digital ground
ith pre-release download
mieson: radio consolidation threatens UK acts
Sony restructure continues

BMG "broke new ground" releasing **Annie Lennox**'s **Pavement Cracks** as a download eight weeks before album **Bare** came out... **Vivendi** and **Apple** declined to comment on Apple's possible bid for **Universal Music**... The **BPI**'s **Peter Jamieson** warned that the **Communications Bill** could cut opportunities for new UK acts... **Sony** continued to restructure its European operation... **Make Luv** by **Room 5** (**feat. Oliver Cheatham**) was the No.1 single, while **The White Stripes' Elephant** was at the albums peak...

30 years ago...

U2 wrote to **PRS** saying they would issue a writ unless the society handed back the band's right to collect their own live performance royalties... **Sony Music** chairman & CEO **Paul Burger** appointed **Rob Stringer** as MD of **Epic**... **Depeche Mode** led "a UK assault" on the US albums chart... The proportion of tracks released on four formats in the **singles chart** was decreasing... **Shaggy**'s **Oh Carolina** was enjoying the view from the top of the singles pile, while **The Bluebells' Young At Heart** was the top album...

4 Real thing
Price war?
10 Ragga tip
Lee vibes
music week
For Everyone in the Business of Music
10 APRIL 1993 £2.05
U2 demand live rights
Stringer gets Epic
Basildon boys lead UK charge on US
Labels cut formats
32 INCHES OF SNOW
INFORMER

THE AFTERSHOW

The industry's biggest names have the last word on their life in music...

Moby, (artist/producer/campaigner)

Ahead of releasing **Resound NYC** – a new album reimagining some of his old classics – dance legend **Moby** reflects on his incredible career so far, from selling millions of copies of **Play**, to periods of self-destruction, plus encounters with **David Bowie** and **Eminem**...

INTERVIEW: GEORGE GARNER

I've no idea how many albums I've made...
"And I'm not being coy. Technically, my first album was a compilation when I was signed to this tiny label called Instinct Records. They only had one artist, which was me, but to make it seem like they had a bunch of artists, I worked under different names. If you say I've made 20 albums, I'll happily agree, but it could be more..."

The appeal of reworking my old songs...
"Reminds me of the old philosophical question of, 'If all the parts of a boat are replaced, is it still the same boat?' I feel that way about the songs – if every aspect is redone, like, what's the core that might remain? And underneath that is this fascinating question of, 'Who was I then? Who am I now?' One of the wonderful things about music compared to other art forms is that it can be reinterpreted, remixed, re-performed and redone. You can't really remix a sculpture."

Before Play came out in 1999...
"I was very seriously thinking about what other jobs I could do. I had lost my record deal in the States. The first show I did on the Play tour was in a basement of a record store and 20 people showed up. Obviously, I have a lot of gratitude for its success – it expanded my audience and as a result of experiencing that fame, I met people like the Dalai Lama."

That said, my relationship with Play is quite complicated...
"Fame is like fire. It can burn down your house, but it can also keep you warm in the winter. It's not inherently good or bad, but if you disrespect it or expect it to fix things for you, it will destroy you, as we've seen with so many people. We could spend the next 10 minutes just listing all the people who've been destroyed by fame. [Content warning] Also, I tried [to be like them]. That's the irony. Towards the end [of attempting to recapture Play's success], when I was bottoming out as an alcoholic and drug addict, I was so disappointed every morning that I woke up. It was like, 'Dammit, why am I still breathing?' I don't know what sort of strange cockroach DNA I have wrapped around my genome. For better or worse, it wasn't my lot in life to end up dying as a drug addict."

About 15 years ago I decided...
"I was not psychologically stable enough to read reviews, comments or articles written about me. I decided to pay no attention to what anyone might say about me or my work. And I have to say that ignorance is wonderful! If someone gets a lot of good press, they become entitled and arrogant. And if someone gets a lot of negative press, they become bitter and sad. I would rather not be either of those things. Also, as I approach 60, it would perhaps not be the best look for me to be obsessing over social media numbers..."

The only time I spoke to David Bowie about one of his songs...
"Was such a precious moment. He took me to his tiny home studio and played me a song he was working on from the album Heathen called Slip Away. I still think it's the most beautiful and personal song he ever wrote. He played it for me and smoked a cigarette because he was nervous. It was a really wonderful moment when it was done because I was able to look at him and just honestly say to him, 'That was beautiful.' What was his reaction? Well, touched, but not effusive because it's a vulnerable song and he was playing an unfinished version of it. It was a very intimate moment. And as is often the case when men have intimate moments, they stare at the ground and say, 'Thanks.' [*Laughs*]."

When Eminem dissed me...
"I thought he was kidding – and I still don't know if he was! When he has his outrages I don't know how seriously he takes it, like, is he genuinely outraged? We had this one encounter at the 2002 MTV Video Music Awards where Triumph The Insult Comic Dog tried to interview both of us and Eminem got mad and punched the puppet. Before that point, I thought he was just kidding. To this day, now that he and I are both geriatrics, I still don't know how seriously he took it. Maybe at some point we'll both be in a retirement facility and I can ask him if he was really mad at me 20 years ago as we're eating our vegan Jell-O and watching Oprah reruns."

Press Play: *Moby's new album Resound NYC is available May 12 via Deutsche Grammophon*

"If you expect fame to fix you, it will destroy you"
Moby

PHOTO: Lindsay Hicks

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